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**INSTITUTE OF
CORRESPONDENCE EDUCATION**

B.A. DEGREE COURSE

FIRST YEAR

INDIAN MUSIC

Allied Subject—I

SANSKRIT

Package—1

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WELCOME

Dear Student,

We welcome you as a student of the First Year B.A. Degree Course in Indian Music.

This subject deals with Paper Allied Subject—I — Sanskrit which you will have to study in the First Year of the Course.

The learning materials for this paper will be sent to you periodically and supplemented by a few contact lectures.

You must be aware that learning through correspondence involves a great deal of self-study. We hope that you will put in your whole-hearted efforts.

On our part we assure you of our help in guiding you throughout the course.

Wish you all success.

DIRECTOR

II. SYLLABUS**ALLIED SUBJECT—I — SANSKRIT****Text :**

1. Infant Reader : K. L. V. Shastri
2. Krishna Karnamrtam : 50 verses (selected)

I : 1, 5, 25, 26, 32, 41, 44, 55, 107.

II : 6, 11, 15, 18, 21, 24, 28, 34, 35, 42, 44, 51, 52, 53, 54, 55, 56, 58, 59, 60, 64, 65, 71, 81, 82, 87, 89, 99, 106, 108.

III : 3, 13, 20, 33, 44, 85, 92, 94, 99, 105, 107.

Grammar :

1. Verbs : Conjugation in Present Tense (lat.), Imperfect (lang.), Perfect Past (lit.), Imperative (loat.), Future (lrt.) in Atmanepada and Parasmaipada.
2. Infinitive of Purpose and indeclinable Past Participle.
3. (a) Nouns : Declension of vowel ending nouns in Masculine, Feminine and Neuter Genders.
4. Sandhis : Vowel and Consonant sandhis.
5. Active and Passive Voices.

III. SCHEME OF LESSONS

Lesson No.

1. Introduction; Alphabets; Pronunciation.
2. Consonants in Combination with Vowels.
3. Conjunct Consonants.
4. Infant Reader: Lessons 1 to 10.
5. Infant Reader: Lessons 11 to 15.
6. Infant Reader: Lessons 16 to 20.
7. Infant Reader: Lessons 21 to 24.
8. Infant Reader: Lessons 25 to 29.
9. Infant Reader: Lesson 30.
10. Krishna Karnamrtam of Lilasuka — verses 1-9.
11. Krishna Karnamrtam — verses 10-26.
12. Krishna Karnamrtam — verses 27-39.
13. Krishna Karnamrtam — verses 40-50.
14. Krishna Karnamrtam — Analysis; Infant Reader; Annotation.
Krishna Karnamrtam — Annotation; Grammar; Translation.
15. Grammar — Nouns with different vowel endings; Masculine, Feminine and Neuter forms.
16. Grammar — Verbs; Active and Passive Voices.
17. Grammar — Infinitive of Purpose and Indeclinable.
18. Nouns and Pronouns — Declension.
19. Sandhi.

IV. OVERVIEW

This package of learning materials deals with all the nineteen lessons :

V. STUDY UNIT

1. INTRODUCTION ; ALPHABETS ; PRONUNCIATION

OBJECTIVES:

Music has an important role in elevating the mind not only through the melody but also by the mental attitudes (bhāvas) which it produces in the minds of the singer as well as listener. For inculcating in us a sense of deep devotion and leading us, thus, to the realisation of God and reaching salvation, music is the surest, simplest and noble medium.

A galaxy of musicians beginning from Sri Purandara Dasa, Saint Tyagaraja, Sri Muthuswamy Dikshitar, Sri Syama Sastri and others have contributed much to this field. They were all well-versed in their mother-tongue as well as Sanskrit.

This knowledge of Sanskrit has helped them a lot to understand the philosophical-cum-religious tenets contained in the Sanskrit literature and thus has enriched their musical outpourings.

In order to understand the true spirit of the songs of these great composers-cum-musicians and also the truths embedded in them, knowledge of Sanskrit is essential. Besides, Sanskrit language has contributed much to the growth of Music and Musicological Literature. We find in the Sama Veda, the Nāṭya Sāstra of Bharata and other treatises written in this language touching upon or broadly dealing with

the theoretical and practical aspects of the science of Music. Hence a study of Sanskrit Language will surely lead a keen student of Music to a clear understanding of this great art.

B.A. MUSIC CORE — ALLIED SUBJECT

INTRODUCTION:

Sanskṛta is one of the oldest languages of the world. It is the eastern branch of that group of languages known generally as the 'Indo-European'. Since Vedic times its literature has grown in depth and breadth and contributed much to Indian culture. Indian vernaculars viz. Tamil, Telugu, Malayalam and Kannada have been much influenced by this ancient language, not only in the field of literature but also in their philosophical concepts. We can add with certainty that impact has also been made especially by Tamil on Sanskṛta too.

The language, Sanskṛta, is known by several names as Devavāṇī (देववाणी), Daivi vāk (देवी वाक्), Surabhārati (सुर भारती) and Urvabhārati (मूर्तिवाणी भारती). These names given to this language indicate that Sanskṛta was a language of high order and employed as a 'literary' language. This language was used for intercommunication among the scholars in spreading knowledge pertaining to various branches of arts, religion and philosophy. Mahākavi Dandin makes the following observation about Sanskrit:

महान्कवि नाम देवीवाक् जन्मदायका महर्षिभिः

Mahānkavi nāma daivi vāk janmadāyaka maharṣibhiḥ (i.e., The great sages say that Sanskṛta is the language of Gods).

This language is also called Samskr̥ta (संस्कृत) which means a perfected, highly refined or polished language (सं + कृतम्) (संस्कृतम्) (सम्यक् कृतम्)

SAMSKR̥TA AND CULTURE:

As mentioned above, a great part of our cultural heritage is contained in the Samskr̥ta literature. Beginning with the Vedic literature, the most ancient texts available to us in Sanskrit, upto the classical period when Kāvya-s and Nāṭaka-s and other forms of literature grew up we find a steady development of this language and its contribution to different facets of Indian heritage and culture. Samskr̥ta not only nurtured its own growth but also influenced the other regional languages of India, in their literary and cultural developments. Thus its contribution to an ever widening growth of India's rich heritage cannot be overlooked.

SCRIPT:

For writing this language both grantha and Devanāgarī, or in short nāgarī, scripts are used. The widely prevalent mode is to use Devanāgarī.

PRONUNCIATION:

In this language clear pronunciation of the alphabets is an important aspect. Wrong pronunciation of a word may lead to the word itself giving rise to a different or even wrong meaning. e.g. पल (pala) flesh, फल (phala) fruit, वद (vada) speak, वध (vadha) killing, माष (māṣa) black gram, मास (māsa) month, शर (sara) arrow, सर (sara) lake.

LESSON 1: ALPHABETS:

The Sanskrit alphabets can be divided into the two following groups:

VOWELS:

अ a अ	आ ā आ	इ i इ
ई ī ई	उ u उ	ऊ ū ऊ
ऋ ṛ ऋ	ॠ ṛ ॠ	लृ ṛ लृ
ए e ए	ऐ ai ऐ	ओ o ओ
औ au औ	अं (a) in अं (m)	अः (a) h (अ)म्

In the vowels given above, the last two letters अं and अः are known as anuvāra and visarga respectively. This anuvāra is written as a dot above a vowel or consonant or as म

Visarga is a double dot by the side of the vowel or consonant.

There is no long लृ and only long ए ē and ओ ō are found among the vowels.

The vowels in the above scheme are pronounced as below:

a as in <u>Roman</u>	ā as in <u>father</u>
i as in <u>it</u>	ī as in <u>police</u>
u as in <u>push</u>	ū as in <u>rude</u>
e as in <u>there</u>	ai as in <u>aisle</u>
o as in <u>so</u>	au as in <u>cow</u>

The r and l are pronounced very nearly as if a corresponding u follows them

MODE OF WRITING:

While writing the alphabets the main part of the letter is written first, then the perpendicular line which runs through the letter or which is put by the side and then the horizontal line e.g.

३, ४, ५, ६ or L, ७, ८, ९ or १०, ११, १२-

CONSONANTS:

These are classified according to the organs of pronunciation.

Gutturals	क ka	ख kha	ग ga	घ gha	ङ ṅa
Palatals	च ca	छ cha	ज ja	झ jha	ञ ña
Cerebrals	ट ta	ठ tha	ड da	ढ dha	ण ṇa
Dentals	त ta	थ tha	द da	ध dha	न na
Labials	प pa	फ pha	ब ba	भ bha	म ma
Semivowels	य ya	र ra	ल la	व va	
Sibilants	श śa	ष ṣa	स sa		
Aspirate	ह ha				

A stroke below a consonant क् indicates that it stands by itself without any vowel following it.

PRONUNCIATION:

The first five groups of letters beginning from gutturals कवर्ग and ending with labials पवर्ग are pronounced with tongue coming into complete contact with different parts of the mouth as follows:

Gutturals	—	the sound uttered through the throat.
Palatals	—	tongue touching the upper part of the mouth near the teeth (palate).
Cerebrals	—	tongue touching the roof of palate.
Dentals	—	tongue touching the upper row of teeth.
Labials	—	Both the lips touching.

The following letters are pronounced with the tongue not completely coming into contact with organs of utterance:

य	—	the palate.
र	—	the roof of the palate.

त — the teeth.

प — the upper low of teeth and lower lip.

The letters श, ष and स are pronounced with a hissing sound.

ह slight exploding sound uttered in the throat.

The difference pointed out in the letters given below should be carefully studied:

घ घ ।	भ म ।	ख र व ।
ग थ ।	ब ब ।	प ष ।
ड ड ।	ड झ ।	

Practice reading the words given below:

EXERCISE I: Words containing two letters.

अजः	उरः	ऐलः
आपः	ऊहः	ओजः
इभः	ऋक्षः	अंसः
ईशः	एषः	कचः

EXERCISE II:

कटः	चर	फणः	अथ	तट
खलः	छल	नटः	करः	नभः
गजः	जब	कणः	तपः	इनः
धनः	धम	गदः	नगः	खगः

EXERCISE III: Words containing three letters.

जलज	उदक	चरण	रत्न
भवन	पठन	रभस	शयन
अधम	चणक	वसन	शकट
जनक	नटन	आलय	उपल
नगर	कपट	शलभ	मकर

VOWELS (२-५-७-९-११)

अं अ ॐ
 ई २
 ऊ ३
 ए ४
 ऐ ५
 औ ६
 ॐ ७
 ॐ ८
 ॐ ९
 ॐ १०
 ॐ ११

अं अ ॐ
 ई २
 ऊ ३
 ए ४
 ऐ ५
 औ ६
 ॐ ७
 ॐ ८
 ॐ ९
 ॐ १०
 ॐ ११

अं अ ॐ
 ई २
 ऊ ३
 ए ४
 ऐ ५
 औ ६
 ॐ ७
 ॐ ८
 ॐ ९
 ॐ १०
 ॐ ११

CONSONANTS (ಗಂಭೀರ ಕಂಠ ಕಂಠ)

ಕೆ	ಖೆ	ಗೆ	ಘೆ	ನಿ
ka	kha	ga	gha	na
ಚೆ	ಛೆ	ಜೆ	ಝೆ	ಞೆ
ca	cha	ja	jha	ña
ಟೆ	ಠೆ	ಡೆ	ಢೆ	ಣೆ
ta	tha	da	dha	ṇa
ತೆ	ಥೆ	ದೆ	ಧೆ	ನೆ
ta	tha	da	dha	na

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ಪೆ ಫೆ ಬೆ ಮೆ ಸೆ

pa ph ba ma sa

ಯೆ ರೆ ಲೆ ವೆ ಶೆ ಷೆ ಸೆ

ya ra la va sha sa

ಹೆ ಳೆ

15

Numerals (ಸಂಖ್ಯೆ)

1 2 3 4 5 6 7 8 9 0

2. CONSONANTS AND VOWELS

The consonants given above have the short vowel अ (a) in them to make easy the pronunciation. The consonant in its original form is क + अ = क। All the other consonants also have the same feature.

Eg.:

च + अ = च

प + अ = प

य + अ = य

श + अ = श

The following vowel symbols are added to the consonants:

Vowel	Symbol
अ a	nil
आ ā	।
इ i	ि
ई ī	ी
उ u	ु
ऊ ū	ू
ऋ r	ॠ
ॠ ṛ	ॡ
लृ l	ॢ
ए e	ॣ
ऐ ai	।
ओ o	॥
औ au	०
अं (a)m	ॠ
अः (a)h	ॡ

Consonant + Vowel

Symbol

Form

+ आ

।

का

+ इ

ि

कि

+ ई

ी

की

+ उ

ु

कु

+ ऊ

ू

कू

+ ऋ

ॠ

कृ

+ ॠ

ॡ

कॠ

+ लृ

ॢ

कलृ

+ ए

ॣ

के

+ ऐ

।

कै

+ ओ

॥

को

+ औ

०

कौ

+ अं

ॠ

कं

+ अः

ॡ

कः

EXERCISE :

(1) Write the Cerebrals and Sibilants.

(2) Combine the following letters :

च + उ

ङ + ए

क + ऋ

ट + ऐ

व + ओ

श + ऊ

र + ऊ

द + ओ

म + ए

ण + उ

श् + औ	ल् + अ
य् + आ	म् + इ
न् + ऋ	ष् + अ
व् + अः	ध् + ई
ह् + उ	त् + ऋ

— (o) —

3. CONJUNCT CONSONANTS

In this section the combination of two or three consonants are given. These combinations should be understood by the students since it is not possible to study any text without a good familiarity of these combinations. In Sanskrit two consonants one without the vowel content is joined with the next letter and written thus.

Eg.: क + त् + या = कन्या

Here त् is joined with the letter या and both the consonants are written together. The vertical line in the letter त् is removed and it is written alongside य

Similarly in प + श् + य the line र् is removed in श् and joined with य as श्य and the final form is पश्य

We shall divide these combinations into the following groups and study them :

I. If there is a separable straight line in a consonant as त् then it is combined with a complete consonant by removing the straight line: त् ,

EXERCISE : Join the words given below as in the Eg. :

आ + प् + त = आप्त

(1) व् + या + पा + र

(2) ध् + व + ज

(3) अ + ग् + नि

(4) झ + त् + य

(5) इ + त् + वि + रा

(6) स + प् + त

(7) अ + म् + ब + र

(8) प + श् + य + ति

11. When there is no separable straight line in the consonant (इङ्) then it is joined with the complete consonant by writing it under the complete consonant.

इ + ध = इध इ + ग = इङ्ग इ + म = इम्

EXERCISE :

Combine the following :

(1) प + द् + ध + ति

(2) त + र + ड् + ग

(3) कु + ड् + म + ल

(4) प + द् + म

(5) श + ड् + क + र

(6) सि + द् + ध

(7) भ + ड् + ग

(8) क + ड् + क + ण

(9) द् + वे + ष

(10) म + ड् + क + ग + ण

111. When र precedes a consonant or the vowel अ it is written as :

र + क = क्र र + ग = गर

र + व = वर र + अ = अर

EXERCISE :

(1) धै + र् + य

(2) दु + र् + ज + न

(3) का + र् + य

(4) क + र् + ण

(5) अ + र् + ध

(6) प + रा + र् + ध

(7) ध + र् + म

(8) अ + न + र् + ध

(9) ग + र् + व

(10) क्षी + र् + ष

IV. When र follows a consonant without a vowel content it is written as follows :

म् + र = म्र त + र = त्र or ठ

व + र = व्र द् + र = द्र

EXERCISE :

(1) ग् + री + वा

(2) व् + र + त

(3) द् + क + म

(4) त + क + र

- (5) वि + क् + र + म
 (6) स + ह् + स् + र
 (7) च + क् + र
 (8) उ + ग् + र
 (9) ब् + र + ण
 (10) प + वि + त् + र
 (11) स + मु + द् + र

V. In combination with ह् the consonants take the following forms.

ह् + न = न्ह
 ह् + म = म्ह
 ह् + य = ह्य
 ह् + र = ह्, or ह्र
 ह् + व = व्ह

EXERCISE :

- (1) स + ह् + य
 (2) ह् + र + द
 (3) जि + ह् + वा
 (4) आ + ह् + ला + द
 (5) ग + ह् + व + र
 (6) भा + ह् + य
 (7) ह् + री

- (8) ब् + र + ह् + मा
 (9) म + ह् + य
 (10) ह् + र + स् + व

VI. ल् in combination with consonants.

ल् + क = ल्क
 ल् + म = ल्म
 ह् + ल = ह्ल

EXERCISE :

- (1) उ + ल् + का
 (2) त + ल् + प
 (3) कु + ल् + या
 (4) प + ल् + ल + व
 (5) म + ल् + ल
 (6) शु + ल् + क
 (7) त + ल् + ल + ज
 (8) भ + ल् + लू + क
 (9) क + ल् + या + ण
 (10) ब + ल् + क + ल
 (11) लू + ल् + य
 (12) प + ल् + व + ल

VII. ल् in combination with consonants takes these forms :

श् + य = श्य	श् + व = श्व
श् + ल = श्ल	श् + र = श्र

EXERCISE :

- (1) प + श् + य
- (2) अ + श् + व
- (3) श् + र + म
- (4) श् + रो + त् + र
- (5) श् + लो + क
- (6) श् + ला + घ् + य
- (7) वि + श् + व
- (8) आ + श् + र + म
- (9) श् + वे + त
- (10) श् + ये + न
- (11) श् + वा + स
- (12) श् + र + व + ण

VIII. The following are irregular forms of conjunct consonants :

क् + त = क्त or क्त्
त् + र = त्र
त् + त = त्त
ठ् + य = ठ्य
ड् + य = ड्य
क् + ष = क्ष
ज् + झ = ज्ञ

EXERCISE :

- (1) श + क + ति
- (2) मा + त् + रा
- (3) उ + त् + त + म
- (4) शा + ठ् + य
- (5) प + द् + य
- (6) प + क् + ष
- (7) अ + ज् + आ + न
- (8) व् + य + क् + ति
- (9) अ + तो + द् + य
- (10) य + क् + ष

IX. Split the following words and write :

- (1) भिक्षुकाः ।
- (2) मर्म ।
- (3) वल्लभ ।
- (4) दण्डि ।
- (5) श्रीमति ।
- (6) सुज्ञान ।
- (7) मन्दारवृक्ष ।
- (8) सङ्गीत ।
- (9) पुष्कर ।
- (10) विन्द्य ।
- (11) कल्पलता ।
- (12) हृमीकन्याणि ।
- (13) शङ्खगण ।
- (14) महोदधयः ।

4. INFANT READER : LESSONS 1 to 10

अयम् अजः ।	This is a goat.
अयं गजः ।	This is an elephant.
अयं वृक्षः ।	This is a tree.
इयं बाला ।	This is a girl.
इयं माला ।	This is a garland.
इयं लता ।	This is a creeper.
इदं पात्रम् ।	This is a vessel.
इदं नेत्रम् ।	This is an eye.
इदं पुष्पम् ।	This is a flower.
सः गजः ।	That is an elephant.
सा बाला ।	That is a girl.
तत् पात्रम् ।	That is a vessel.
गजः गच्छति ।	An elephant goes or is going.
अजः तिष्ठति ।	A goat stands or is standing.
वृक्षः फलति ।	A tree bears fruits.
रामः पठति ।	Rama reads.
बाला तिष्ठति ।	A girl stands.
माला म्लायति ।	A garland fades.
लता पुष्पयति ।	A creeper puts forth flowers.

LESSON 3 :

सीता वदति ।	Sita speaks.
पात्रं पतति ।	A vessel falls.
नेत्रं स्फुरति ।	An eye throbs.
पुष्पं विकसति ।	A flower blooms.
मुखं लसति ।	A face shines.
बालौ ।	Two boys.
फले ।	Two fruits.
इमौ बालौ ।	These are two boys.
तौ देवौ ।	These are two gods.
इमे फले ।	These are two fruits.
इमे बाले ।	These are two girls.
ते पात्रे ।	Those are two vessels.
ते लते ।	Those are two creepers.
बालौ पठतः ।	Two boys are reading.
फले पततः ।	Two fruits are falling.
बाले गायतः ।	Two girls are singing.
वृक्षौ फलतः ।	Two trees bear fruits.
गजौ गच्छतः ।	Two elephants are going.
पुष्पे विकसतः ।	Two flowers are blooming.
नेत्रे स्फुरतः ।	Two eyes are throbbing.

अजौ तिष्ठतः ।	Two goats are standing.
माले म्लायतः ।	Two garlands are fading.
लते पुष्प्यतः ।	Two creepers put forth blossoms.
मुखे लसतः ।	Two faces are shining.
देवौ वदतः ।	Two gods are speaking.

LESSON 4 :

हंसाः ।	Swans.
पद्मानि ।	Lotuses.
इमे हंसाः ।	These are swans.
इमाः लताः ।	These are creepers.
इमानि पद्मानि ।	These are lotuses.
ते गजाः ।	Those are elephants.
ता माला ।	Those are garlands.
तानि फलानि ।	Those are fruits.
हंसाः कृञ्जति ।	Swans are cackling.
मालाः म्लायन्ति ।	Garlands fade.
पद्मानि स्फुटन्ति ।	Lotuses bloom.
बालाः गायन्ति ।	Girls sing.
गजाः गच्छन्ति ।	Elephants go.
लताः पुष्प्यन्ति ।	Creepers put forth flowers.
अजाः तिष्ठन्ति ।	Goats stand.

पुष्पाणि विकसन्ति ।	Flowers blossom.
फलानि पतन्ति ।	Fruits fall.
वृक्षाः फलन्ति ।	Trees bear fruits.
मुखानि लसन्ति ।	Faces shine.
बालाः पठन्ती	Boys } read.
	Girls }

In the above lessons 1-4 the demonstrative pronouns 'This' (अयम्, इयम्, इदम्), and 'That' (सः, सा, तत्) in Masculine (M), Feminine (F) and Neuter (N) genders are given.

Their forms in singular, dual and plural are also given.

Singular :

अयम्	— This (M)
इयम्	— This (F)
इदम्	— This (N)

Dual :

इमौ	— These two (M)
इमे	— These two (F)
इमें	— These two (N)

Plural :

इमे	— These (M) (Three or more than three)
इमाः	— These (F) (Three or more than three)
इमानि	— These (N) (Three or more than three)

Similarly "सः" That.

Singular :

सः	—	That (M)
सा	—	That (F)
तत्	—	That (N)

Dual :

तौ	—	Those two (M)
ते	—	Those two (F)
ते	—	Those two (N)

Plural :

ते	—	Those (Three and more than three) (M)
ताः	—	Those (Three and more than three) (F)
तानि	—	Those (Three and more than three) (N)

Present Tense :

III Person Singular, Dual and Plural forms of verbs are also given in this lesson.

Eg. :

(गजः) गच्छति ।	An elephant goes or is going.
(गजौ) गच्छतः ।	Two elephants go or are going.
(गजाः) गच्छन्ति ।	Elephants go or are going.

EXERCISE :

(a) Give the other forms of सः (Dual and Plural).

(b) Give the forms in Sanskrit for the following :

(i) Those two (M)	(ii) Those (F)
(iii) This (N)	(iv) These (N)
(v) These two (F)	(vi) That (N).

(c) Give the meanings of the following words :

(A) (i) देवौ	(ii) पुष्पे
(iii) पात्रम्	(iv) हंसाः
(v) गजाः	(vi) वृक्षौ
(vii) अजः	(viii) मुखानि
(ix) बाले ।	
(B) (i) गायतः	(ii) वदति
(iii) पठन्ति	(iv) पतति
(v) कूजन्ति	(vi) तिष्ठतः
(vii) म्लायन्ति	(viii) स्फुरतः
(ix) स्फुटन्ति ।	

LEARNER D: /

गायय रथं गयति ।

The charioteer leads the chariot.

कपय फलानि खादन्ति ।

The monkeys eat fruits.

हारी गृहं गच्छति ।

Harri goes to the house.

अववा पूर्णं भरति ।

Moraa grain grain.

बालौ जलम् आनयतः ।

Two boys are bringing water.

नृपतयः अश्वान् आरोहन्ति ।

Kings ascend the horses.

अहं फालानि खादामि ।

I eat fruits.

त्वं वृक्षम् आरोहसि ।

You climb the tree.

LESSON 6:

आवां शकटेन गृहं गच्छावः ।

We two go to the house by the cart.

युवां नौकया नदीं तरथः ।

You two cross the river by the boat.

नाविकः क्षेपण्या नौकां क्षिपति ।

The boat-man pushes the boat by the oar.

शकटिकः कशया वृषभौ ताडयति ।

The cartman beats the two bulls with the whip.

शकटं चक्राभ्यां चलति ।

The cart moves by the two wheels.

लता पुष्पैः लसति ।

The creeper shines by the flowers.

बालकः हस्तेन चन्द्रं आह्वयति ।

The boy calls the moon with the hand.

जनाः पादाभ्यां गच्छन्ति ।

People go by their two feet.

नारी पत्या विजगति ।

Woman shines by the husband.

LESSON 7: X

धेनवः वत्सेभ्यः क्षीरं वितरन्ति ।

Cows give milk to the calves.

व्याघ्रः आहाराय भ्राम्यति ।

The tiger wanders for food.

बालिकाः अध्ययनाय पाठालयं गच्छन्ति ।

Girls go to the school for study.

बालिकाः पुष्पाय उद्यानं व्रजन्ति ।

Girls go to the garden for flowers.

वयं जलाय नदीं गच्छामः ।

We go to the river for water.

यूयम् अश्वेभ्यः तृणं यच्छथ ।

You all give grass to the horses.

वयं ज्ञानाय पठामः ।

We read for knowledge.

जनाः धनाय देशान्तरं गच्छन्ति ।

People go to another country for money.

बालाः विद्यायै धनं यच्छन्ति ।

Boys give money for education.

Note the following personal Pronouns in these lessons :

I अहम्,

You त्वम्,

We two आवाम्,

You two युवाम्,

We (all) वयम्,

You (all) यूयम्,

I. Translate the following words into English :

- (a) [1] पाठालयः [2] शकटम्
[3] नृपतिः [4] कशा
[5] अध्ययनम् [6] क्षेपणी
[7] हस्तेन [8] बाली
[9] वत्सेभ्यः [10] पठामः
[11] विलसति [12] आनयतः

- (b) [1] शकटं चक्राभ्यां गच्छति ।
[2] कपयः फलानि खादन्ति ।
[3] व्याघ्रः आहाराय भ्राम्यति ।
[4] यूयम् अश्वेभ्यः तृणं यच्छथ ।
[5] त्वं वृक्षं आरोहसि ।

II. Translate into Sanskrit :

1. The horses graze grass.
2. We all go to the river for water.
3. You two cross the river by the boat.
4. Monkeys eat fruits.
5. The cartman beats the two bull with the whip.
6. A charioteer leads the chariot.

LESSON 8 : ✓

शाखायाः पत्राणि पतन्ति ।

Leaves fall from the branches.

मक्षिकाः गुह्येभ्यः मधुं पिबन्ति ।

Bees drink honey from the flowers.

बीजात् अङ्कुरः प्ररोहति ।

The sprout grows from the seed.

पात्रात् जलं स्रवति । "

The water flows from the vessel.

धेनुः व्याघ्रात् त्रस्यति ।

The cow is afraid of the tiger.

अहं पीठात् उत्तिष्ठामि ।

I get up from the seat.

त्वं तरोः अवरोहसि ।

You get down from the tree.

पर्वतात् नदी प्रवहति ।

The river flows from the mountain.

धनिकाः ग्रामात् नगरं गच्छन्ति ।

Rich men go to the city from the village.

समुद्रात् जनाः रत्नानि आनयन्ति ।

People bring gems from the ocean.

LESSON 9 : ✓

(1) The daughter goes to the husband's house.

(2) The mother fondles the child of the daughter.

(3) The children are pleased by the song of the mothers.

(4) The wife follows the order of the husband.

(5) By the order of the father the son brings the sister from the house of the son-in-law.

(6) We hear the sound of the cart.

(7) You (all) drink the cow's milk.

LESSON 10 :

ते (THEY), स्वर्ग (HEAVEN)

- (1) The crow sits on the branch of the tree.
- (2) It flies in the sky during day and lives in the nest in the night.
- (3) Frogs live in the wells.
- (4) They make noise in rainy season.
- (5) This frog jumps on the ground.
- (6) Flowers bloom in the creepers.
- (7) We see fruits in the trees.
- (8) Gems are produced in the ocean.
- (9) People live on the earth.
- (10) Gods remain (or live) in the heaven.

EXERCISE :

I. Translate into Sanskrit :

- (1) Frogs live in wells.
- (2) The daughter goes to the husband's house.
- (3) You get down from the tree.
- (4) The wife follows the order of the husband.
- (5) Rich men go to the city from the village.
- (6) We see fruits in the trees.

II. Fill up the blanks :

- (1) नः विद्या ————— डयते । (आकाश)
- (2) माता ————— शिशुं लालयति (दुहिता)
- (3) वयं ————— शब्दम् आकर्णयामः । (शकट)
- (4) नराः ————— वसन्ति । (भूमि)
- (5) ————— पर्णानि पतन्ति । (शाखा)
- (6) ते ————— रटन्ति । (वर्ष)

III. (a) Give the meanings of the following words :

- | | |
|--------------|--------------|
| (i) जामाता | (ii) नक्तम् |
| (iii) डयते | (iv) मक्षिका |
| (v) नीडम् | (vi) आज्ञा |
| (vii) अङ्कुर | (viii) पत्नी |

(b) Translate into English :

- (1) लतासु कृसुमानि विकसन्ति ।
- (2) पितुः आज्ञया पुत्रः जामातुः गृहात् स्वसारम् आनयति ।
- (3) पर्वतात् नदी प्रवहति ।
- (4) अयं भेकः भूमौ प्लवते ।
- (5) अहं पीठात् उत्तिष्ठामि ।
- (6) यूयं धेनोः क्षीरं पिबथ ।
- (7) नराः भूमौ वसन्ति ।
- (8) धेनुः व्याघ्रात् वस्यति ।

5. INFANT READER : LESSONS 11 to 15

LESSON 11 :

- (1) Here is a vina (lute).
- (2) A musician plays on the vina.
- (3) Where is the bell?
- (4) Bell is there.
- (5) Rama rings the bell.
- (6) Sound of the bell is harsh.
- (7) Sound of the vina is sweet.
- (8) Malati plays well on the vina.
- (9) Malavika sings sweetly.
- (10) Cuckoo (female) warbles (sings) sweetly in the spring season.
- (11) All people feel happy by (listening to) music.



LESSON 12 :

- (1) Here are a book and a box.
- (2) That is the 'Sabda Manjari' book of Krishna.
- (3) The cost of that book is one rupee.
- (4) There are two hundred pages in that book.
- (5) In my book, 'Sri Ramodanta' there are sixty pages.
- (6) What objects are there in this box?
- (7) There are clothes, ornaments and money in that box.
- (8) This is the box of Hari.
- (9) He opens the box with the key.
- (10) The key is in the hand of Hari or Gopala.

LESSON 13 :

STARS

- (1) When do the stars shine?
- (2) The stars shine in the night.
- (3) They do not shine in the morning.
- (4) And they do not shine in the night when the sky is covered with clouds.
- (5) When the Sun sets down then the stars shine.
- (6) They shine like diamonds in the sky.
- (7) The king of stars is the moon.
- (8) The moon light is called as 'Candrika'.
- (9) I count the stars. But I am unable to count them.
- (10) They are innumerable.
- (11) Among them twenty-seven stars beginning with Asvini are important.

EXERCISE :

I. Give the meanings of the following words and use them in sentences :

- | | | |
|--------|-------------|--------|
| (1) इह | (2) अत्र | (3) वा |
| (4) तु | (5) परस्परः | (6) न |

II. (A) Translate into English or Tamil :

- (1) नक्षत्राणि कदा प्रकाशन्ते ।
- (2) नक्षत्राणि कदा प्रकाशन्ते ।

- (3) मालविका मधुरं गायति ।
- (4) नक्षत्राणां राजा चन्द्रः ।
- (5) कोकिला वसन्ते मधुरं कूजति ।
- (6) स इमां कुञ्चिकया उद्धाटयति ।

(B) Translate into Sanskrit :

- (1) Rama rings the bell.
- (2) Here are a book and a box.
- (3) Stars shine in the night.
- (4) There are two hundred pages in that book.
- (5) Musician plays on the vina.
- (6) I count the stars.

III. Combine the words in A with the words given in B to form meaningful sentences :

A	B
(1) चन्द्रस्य प्रकाशः	पेटिका
(2) घण्टा कुत्र	पुस्तकम्
(3) इयं हरेः	पठामः
(4) व्याघ्रः आहाराय	चन्द्रिका
(5) वयं ज्ञानाय	भ्राम्यति
(6) ततः कृष्णाय	वर्तते

LESSON 14 :

BROTHER AND SISTER

Here a boy and a girl are standing. Those two have returned from the school. That girl is the sister of that boy. What are they doing ? They are talking (or conversing).

That boy did not read the lesson yesterday. The teacher beat him. His sister told that news to their father. The father threatened that boy. That boy, angered by that (or becoming angry by that) scolded his sister. She threatens the brother with her fore-finger.

Rama ! Did you go to-day morning to your sister's house ? Oh, Sir ! I did not go. I shall go to-morrow or the day after. What did you do yesterday evening ? Yesterday evening I went to the market with my father.

LESSON 15 :

(TWO) HANDS

Rama ! Get up. Show your (two) hands. With which hand do you write ? Oh Sir ! I write with this hand. That is right hand. The other one is left hand. In one hand there are five fingers. In both the hands there are ten fingers. There are various lines in the palm.

Let Rama sit. Let Krishna get up. Oh Krishna ! You touch your two eyes with both the hands. What do we do with our eyes ? We see with our two eyes. We do work with both the hands. There are two eyes for other beings ; but no (two) hands.

EXERCISE :

I. (A) Fill up the blanks with the correct form of

अयम्, इयम्, इदम्

- (1) _____ मम माता ।
- (2) _____ कपिः ।
- (3) _____ बाले ।
- (4) _____ मम पुस्तकम् ।
- (5) _____ नीडानि ।
- (6) _____ वृक्षः ।

(B) Translate into Sanskrit :

- (1) Sir! I write with this hand.
- (2) She is threatening the brother with the fore-finger.
- (3) What do we do with our (two) eyes?
- (4) That girl is the sister of that boy.
- (5) There are five fingers in one hand.
- (6) Sir! I did not go.

6. INFANT READER : LESSONS 16 to 20

LESSON 16 :

WRITING

Who is this? That is a boy. What is his name? His name is Krishna. What is he doing? He is writing. He is writing a letter to his brother.

What are you writing? I am writing Sanskrit copy-writing in the copy-writing book. By copy-writing letters become beautiful.

What is your name? My name is Raghava. Raghava, why are you not writing? O Sir! I do not have a pen. Without pen how can I write? O boy! You come to the school daily without pen and book. Don't do like this. O Sir! Going to the house with Krishna, I shall bring the pen. Do so.

(1) सह = with, along with. This is always used with a word in the Instrumental case.

(a) रामेण सह सीता वनम् अगच्छत् ।

Rama went with Sita to the forest.

(b) मित्रैः सह

I go to the house with (my) friends.

(2) विना = without. This also is used with a word in the Instrumental case.

(a) जलेन विना कमलानि न रोहन्ति ।

Without water lotuses do not grow.

(b) तेन विना अण्वपि न चलति ।

Without him even the atom does not move.

SCHOOL

In this school there are four classes. These seven students are reading in the fourth class. See the picture. One boy is standing. The others are seated. The boy who is standing, is telling (कथयति) the answers for the questions (प्रश्नान्).

In which class you are studying? I am studying in the third class. How many students are studying with you (कितना सह). Four boys and three girls are studying with me. On the whole we are eight classmates. In the second class two girls and three boys are studying. In the first class there are five boys and five girls.

GRAMMAR :

In this lesson the numerals in different genders are given :

एकः one (M)	एका (F)	एकम् (N)
द्वौ two	द्वे	द्वे
तयः three	तिस्रः	तीणि
चत्वारः four	चतस्रः	चत्वारि

SPORTS

It is now evening. See! In this play-ground six boys are playing with the ball. The ball is made of leather and filled with air. Hence when beaten it jumps up.

Those boys are running here and there and strike the ball with their hands and feet. One boy is sitting on the ground. He is tired because of playing for a long time. His body is perspiring. He, after taking rest for a while will play again.

When the sun sets down then there will be no light. Then they all will go home.

EXERCISE :

I. Use in sentences the following words :

- | | |
|-------------|-----------|
| (1) विना | (2) आहत्य |
| (3) इदानीम् | (4) एका |
| (5) अथः | (6) न |

II. Translate into English :

- (1) लेखन्या विना कथं लिखामि ?
- (2) एते सप्त छात्राः तृतीय कक्षायां पठन्ति ।
- (3) एको बालकः भूमौ उपविष्टः ।
- (4) सः भ्रात्रे पत्रिकां लिखति ।
- (5) कन्दुकः चर्मणा निर्मितः वातेन पूरितश्च ।
- (6) अहं कुष्णेन सह मृद्वं गत्वा लेखनीम् आनयामि ।

III. Fill up the blanks with the words given in the brackets :

- (1) उपाध्यायः _____ सह संलपति । (कृष्ण)
- (2) _____ बालकः तिष्ठति । (एक)
- (3) ते _____ ताडयन्ति । (कन्दुक)
- (4) सः ह्यः _____ न अपठत् । (पाठ)
- (5) तदानीं एते _____ व्रजन्ति । (गृह)
- (6) _____ कर्म कुर्मः । (हस्त)

IV. Combine the words in Column A with Column B and form correct sentences :

A

B

- | | |
|-------------------------|-----------|
| (1) त्वं किं | पठामि । |
| (2) अहं तृतीय कक्षयायां | वादयन्ति |
| (3) तस्य गात्रं | पठामः |
| (4) मम लेखनी | करोति |
| (5) सः किं | लिखति |
| (6) अयं गृहं | नास्ति |
| (7) आयां पाठ | स्विद्यति |
| (8) ते बीणां | गच्छति । |

LESSON 19:

FLOWER-BUNCH

Here is a flower-bunch. This is a beautiful bunch of flowers. This pleases the eye by its appearance and satisfies the sense of smell (nose) by its fragrance. See, one bee is standing on that. It is drinking the honey from the flowers. Hence the bee is called as 'madhupa' (मधुप)

Bees drinking honey buzz sweetly. They play moving about from flower to flower. The colour of the bee is bluish-black. They have two shining wings. In their face, in the place of moustache there are two hairs, resembling the letter 'र', Therefore they give pleasure to the people who see them.

Do not go near the bees. They may sting you. Enough of curiosity. Come, let us go home.

NOTE :

- (1) मधुप — literally means the one who drinks honey, i.e. bee.
- (2) रेफतुल्य is the letter 'र' तुल्य = equal.
- (3) 'मा' is a negative particle used in the sense of do not.

Eg. : मा गच्छ । Do not tell a lie.

मा कुरु । Do not do.

मा वद असत्यम् । Do not go.

(4) अलम् — enough. This is used with a noun in the Instrumental (3rd) case.

Eg. : अलम् धनेन । Enough of wealth.

अलम् भोजनेन । Enough of food.

अलम् भयेन । Enough of fear.

LESSON 20:

RAINY SEASON

This is rainy season. See! The sky is completely covered by clouds. Everywhere showers of rain are pouring down. People abandoning their jobs have gone home. The birds troubled by cold remain on the branches of trees. Farmers only are ploughing the fields. They sow the seeds in the ploughed fields.

In the rainy season the wells and tanks are filled with water. Rivers also flow breaking the banks. Everywhere on the ground grasses grow. Trees and creepers become full of tender shoots.

Where have you started (going)? I am going to the shop. It is raining (वृष्टिः) (is it not?) How will you go? There is an umbrella in my hand (i.e. I have an umbrella). Umbrella protects people from heat and rain. Therefore the umbrella is called 'atapatra' and 'varsatra' (आतपत्र, वर्षत्र).

NOTES:

(1) परम् — alone, except.

(a) रामात् परं देवं न विद्यते ।

There is no god other than Rama.

(b) सुरेशः परम् अत्र आगतः ।

Suresh alone came here.

(2) प्रति — towards, to.

(a) अहं गृहं प्रति गच्छामि ।

I go to the house.

(b) सा कलाशालां प्रति गच्छति ।

She goes to the college.

(3) वृष्टिः खलु पतति । — It is *indeed* raining (or rain is falling).

(4) आतपत्र — That which protects from *heat* (आतप)

वर्षत्र — That which protects from *rains* (वर्षा)

EXERCISE:

I. Use in sentences the words given below :

(1) रमणीय (2) मधुर

(3) अलम् (4) प्रति

(5) परम् (6) सर्वत्र

II. Translate into Sanskrit :

(1) The birds troubled by cold remain on the branches of trees.

(2) There is an umbrella in my hand.

(3) The bee drinks honey from the flowers.

(4) They sow the seeds in the ploughed fields.

(5) Then they will go home.

(6) One boy is seated on the ground.

(7) Therefore the bee is also called *madhupa*.

(8) Don't go near the bees.

7. INFANT READER : LESSONS 21 to 24

LESSON 21 :

TWO FRIENDS

Long ago in the country of Cola there were two friends. Of the two one was keen on learning (विद्याप्रियः). The other one was bent upon earning money (धनप्रियः). The fathers of these two were very poor. Hence those two by the command of their fathers went to a foreign country.

The one keen on education, joining a school there, picked up education. The other became employed in a certain merchant's shop and earned much money.

After ten years those two started towards their country. When those two were going through the forest, the chest of money of the one interested in wealth was snatched away by the thieves. Hence he became penniless. (poor — निर्धनः).

When they came back to their country, the king of that country seeing *Vidyapriya* as well read, made him the minister. *Dhanapriya*, finding no other way for his livelihood, became a servant under that minister. See the greatness of education. That is why people say that "The wealth of education is the greatest possession."

NOTE :

I (1) अतीव — very, very much. To be used while indicating quality.

Eg. : अतीव पटुः : very clever

अतीव दरिद्रः : very poor

अतीव मृदुः : very soft

(not प्रभूत पटुः)

(2) प्रभूतम् — much. To be used when denoting quantity.

Eg. : प्रभूतम् धनम् : much wealth

प्रभूतं धान्यम् : much grain

प्रभूतं अन्नम् : much food

(and not अतीव धनम्)

II. प्रविश्य । वीक्ष्य . Indeclinable Past Participles.

(For notes on this see Grammar part of the lessons.)

III. स्म when added to verbs in Present Tense, gives the sense of Past.

(1) अर्जति स्म : earned

(2) गच्छति स्म : went

PARROT

This parrot remains bound in a cage. Cage is made of iron rods (शलाका). Why are the parrots put in the cage? When parrots are taught they speak clearly. Therefore people catch the parrots, keep (them) in the cage, and teach them.

The appearance of the parrots is also good. Their two wings are green. Their beak is red. A few parrots are of variegated colours. They are very attractive.

Mostly parrots are born (found) in the hot countries. They live either in the hollows of trees or cavities of the stones. They eat ripe fruits, grains and chilly. Salt is poisonous for the parrots. Therefore do not give the food mixed with salt to the parrots.

NOTE:

I. रमणीय . The adjective changes the gender according to the noun that it qualifies.

- (a) रमणीयः बालः : beautiful boy.
 रमणीया लता : beautiful creeper.
 रमणीयम् उद्यानम् : beautiful garden.
- (b) मधुरः स्वरः : pleasant sound.
 मधुरा स्थायी : pleasant pitch.
 मधुरं गानम् : pleasant music.

II. अ + अतीव + . This is substituted for अ when these two are combined.

Similarly

शुभ + अतिव + शुभाभा : अत्युत्तम + शुभाभा

EXERCISE:

I. Give the answers in Sanskrit:

- (1) In which country the two friends were living? When?
- (2) What did विद्याप्रिय do in the foreign country?
- (3) What happened to धनप्रिय when they were returning to their country?
- (4) Who was employed as a minister? Why? By whom?
- (5) How is the cage made?
- (6) How are the wings of the parrots?
- (7) Where do the parrots live?
- (8) What is poisonous to parrots?

II. Fill up the blanks with the adjective रमणीय using correct gender:

- (1) अयं ————— अश्वः ।
- (2) इदं ————— पात्रम् ।
- (3) सा ————— लता ।
- (4) एतानि ————— फलानि ।

LESSON 23:

SKILL OF THE OLD MAN

Once a certain old man, going to another village, became tired on the way. Therefore he, for taking rest (विश्रमाय), went to the trunk (bottom) of a mango tree that was nearby.

There were ripe fruits in that tree. The old man had a desire for them. But (परं) he was unable (न अशक्नोत्) to climb the tree and take them.

Really (or fortunately दिष्ट्या) a few monkeys remained in that tree, eating fruits. Seeing them the old man was very happy. What did he do? He, taking a few stones, threw them aiming at the monkeys. The monkeys, angered by this, having plucked (plucking) a few fruits threw them towards the old man. The old man taking them with joy went to his intended place.

'O, the skill of the old man.'

SRI VINAYAKA

Who is this? This is Lord Vinayaka. Who is his father? His father is Lord Paramesvara. Who is his mother? His mother is Goddess Parvati. His brother is Lord Subrahmanya.

See! The body of Vinayaka is like that of a man and his face is like that of the elephant. Hence he has the name 'Gajanan', the elephant-faced one. Though his face is like that of an elephant, yet he has only one tusk. But the elephant has two tusks. Like the elephant there is a trunk in his face.

Vinayaka is the presiding deity of obstacles (who removes obstacles). That is why children worship him while commencing their studies. He, being saluted (नम्यमानः) thus removes (अपोहति) obstacles. Govinda worships Vinayaka daily. Because of that he does all things without any obstacle. You also worship Vinayaka daily. For you also, in all your endeavours there will not be any trouble. That is why, all people pray thus :— "O Lord, having a curved trunk, big body, brilliant like crores of Suns, remove for ever all the obstacles in all my endeavours (attempts)."

EXERCISE :

I. Give the answers in Sanskrit :

- (1) What did the old man do when he felt tired?
- (2) Where were the fruits? How were they?
- (3) What did the old man do when he saw the monkeys on the tree?
- (4) What did the monkeys do?
- (5) How is the face of Vinayaka?
- (6) What do the boys do before they begin their studies?
- (7) What happens when Vinayaka is worshipped?

II. (a) Explain with reference to context :

- (1) विद्याधनं सर्वधनं प्रधानम् ।
- (2) लवणेन मिश्रितं भक्ष्यं मा यच्छ शुकेभ्यः ।
- (3) अहो वृद्धस्य कौशलम् ।
- (4) अतोऽयं 'गजाननः' इति नाम भजते ।

(b) Explain fully in English :

वक्रतुण्ड महाकाय कोटिसूर्य समप्रभ ।

अविघ्नं कुरु मे देव कार्येषु सर्वदा ।

LESSON 25 :

SUBUDDHI AND DURBUDDHI

In a certain formost locality there were two friends. Of the two one was Subuddhi (a good boy) and the other one Durbuddhi (a wicked boy). Once those two went to a garden on an evening. There were tasty fruits in the small trees. Seeing them Durbuddhi said thus — “O Friend! Let us gather a few fruits and take them home.”

Then Subuddhi said thus — “O Friend! Do not do like that. The watchman of the garden may punish us.” Not paying heed to his words Durbuddhi plucked a few fruits and placed them in the hands of Subuddhi.

In the meanwhile the keeper of the garden coming there threatened those two. Frightened Durbuddhi said thus — “Sir, these fruits have not been plucked (lit. made to fall) by me. But these have been plucked by this friend of mine. I am not the culprit.” Hearing that the garden-keeper beat Subuddhi.

Therefore,

Association or Friendship should not be had
with the wicked.

LESSON 26 :

CHAITRA AND MAITRA

Ramatirtha, a teacher had two students called Chaitra and Maitra. Those two were living in two rooms near the teacher's house.

Once the teacher in order to test their sharpness of intellect gave them each one, one rupee and said thus — “This is a very small amount. In spite of this you purchase and bring such a thing by which your two rooms will be filled.”

Chaitra, going to a certain farmer's house, purchased straw with that money. Then he himself bringing that, filled the room with that and informed the master — “Sir! The room has been filled.” The teacher said with sorrow that what he has done is not correct.

Maitra going to the shop brought a lamp. He lighted that, kept it in the room and informed the teacher — “Sir! The room has been filled.” The master nodded his head with joy and appreciated him saying “Well done.” Since then the affection of the teacher for Maitra increased. See! the sharpness of the intellect of Maitra.

NOTE : (Lessons 25, 26)

(For explanation see Grammar part.)

(a) फलानि + आसन् = फलान्यासन् ।

फलानि + अवचित्य = फलान्यवचित्य ।

पातितानि + एतानि = पातितान्येतानि ।

अति + अल्पम् = अत्यल्पम् ।

इति + अभ्यनन्दत् = इत्यभ्यनन्दत् ।

In these words the letter ‘इ’ in the first word joins with the अ (आ) in the second word. Then य is substituted for ‘इ’ in the first word. फलानि;

Eg. :

फलान् + इ + आसन् । फलान् + य् + आसन् । फलान्यासन् ।

(b) नी + अभ्यनन्दत् । नीयमभ्यनन्दत् ।

LESSON 27

THE COCK

In this picture there are one cock, two hens and a few chicks (चिकनः). There is a red crest on the cock's head. Its colour is variegated (चित्रः) and charming. But the colour of the hen is grey. There is no red crest on its head. Those young ones always move about with their mother.

The cocks mainly eat the bits (कणान्) of grains (अन्नकणान्). They scatter the dust heap with their (two) feet, search for food and pick out with the beak (चञ्चलः).

Cocks daily get up very early in the morning. Crowing loudly they wake up all beings early in the dawn. They make noise in a high pitch as though saying "Oh People, enough of sleep, the night has ended and morning has come. Open the eyes. Open the doors. Leave off bed before sun-rise."

Hearing their crowing a few people get up from the bed and engage themselves in their duties. The cocks crowing at every quarter in the night give the time (or indicate the time).

LESSON 28

SHEPHERD

See here! Here a herd of sheep and goat is going. The person who is going behind the herd is the shepherd. He is leading the sheep and the goats to the forest for grazing. There, they eating as they like fill up their bellies. They eat not only (न केवलं) grass, but also (किन्तु) the leaves.

The shepherd bears his family with the milk of the goats and wool of the sheep. Goat's milk is an excellent medicine. With the wool of the sheep woollen blankets (कम्बलाः) for protection from the cold (शैत्यरक्षणाय) and valuable and beautiful garments are made. Hence the sheep and the goats are very useful animals.

This shepherd was in the habit of sending his son with the sheep to the forest. One day that fickle boy, who had gone to the forest, for the sake of fun shouted loudly thus, "Tiger, Tiger." Then the neighbours (प्रातिवेशिकाः) ran to his side taking weapons. There was no tiger there. The boy, seeing them who had come there, laughed. They went back angrily saying thus — "This boy, a rogue, is speaking a lie."

Then on the next day a tiger came. Seeing that the frightened boy shouted thus, "Tiger, Tiger." Thinking that he was falsely shouting just as the previous day, nobody went there. The tiger ate the ears and nose of the boy. Troubled by that pain, he remains in the house itself. Therefore now this shepherd leads them (the sheep) to the forests.

People take the true words of the one who is a liar, as false. Therefore even for fun lie should not be spoken. But always truth should be said. It is also said thus — Tell the Truth. Do righteous deeds.

TRUTH TRIUMPHS BUT NOT FALSEHOOD

Long ago in Suvarnapuri there was a rich merchant. He had two wives. Of the two the elder one was a barren woman. But the younger one gave birth to a boy. Both of them nourished (brought up) the child with affection.

Then after some time the merchant died. His entire wealth goes to the younger one, who had an issue. But the elder one did not bear that. Therefore she thought thus — "If I say that this child is mine (मदीयं), then (तर्हि) this huge amount of wealth will come to me." Thinking thus, she started going, taking the child. The younger one prevented her (वारयति स्म).

Then those two, quarrelling went to the judge. Both of them said in his presence, "This is my child. This is my child." The judge in order to know the secret of the quarrel told his servant thus, "If this child belongs to both of them, divide this child into two equal pieces and give it to them."

Hearing that the elder one spoke loudly — "Well O Lord! Well! Let it be done so." But the younger one becoming agitated said thus — "O Lord! Let this child be hers and not mine. Therefore let this child be given to her alive."

The judge hearing that, smiled and decided that the younger one was the mother of the child. He gave the child to her. But the elder one went away being laughed at by people. Therefore people say thus :

"Truth triumphs but not falsehood."

STORY WRITING (Model)

Sanskrit literature contains several stories for giving instructions regarding the value of education, friendship, skill of people and such other topics. The following story is also one like that. In this story how the intelligent people act is also illustrated.

There were two students Chaitra and Maitra for Ramatirtha. They were living near the teacher's house in two rooms.

Once the teacher wanted to test how intelligent they were. So he gave them each one rupee and asked them to purchase something which will fill their rooms.

Chaitra went to a farmer's house and purchased hay. He filled his room with that. Then he went to the teacher and told him that he has done what his teacher had asked him to do. The teacher went and saw what he has done. He was not satisfied with that and felt unhappy.

Maitra purchased a lamp from the shop. He lit it and kept it in his room. The teacher went and saw that. He felt very happy and treated him with more affection.

From this story we can understand this. Filling of a room is not to be taken literally. Maitra was intelligent and so he understood the teacher's idea. That is why he bought the lamp and lit it, the brightness of which filled the room.

In this story how a mere study is not enough but one should intelligently apply the instructions given to one, is explained.

EXERCISE :

Write other stories also in the same pattern:

- (1) Two friends दो सखायौ
- (2) Old Man's Cleverness.
- (3) Subuddhi and Durbuddhi.
- (4) Chaitra and Maitra.
- (5) Shepherd.
- (6) Truth Triumphs and not Falsehood.

9. INFANT READER : LESSON 30

UPADESAMALA

INTRODUCTION :

Since long learned people tried to elevate the human mind by advices given through short verses. These verses contain maxims for human conduct and ideas on such other topics. The Indian mind always tries to reflect upon human affairs and bring about philosophical speculations. This was not new to them. The Vedas, the Upanishads, Epics like Mahabharata and Puranas are rich in such advices. Several topics like the four human values (धर्म-अर्थ-काम-मोक्ष) formed the subject matter of these verses. The society benefited much by the study of these verses. However these verses also deal with such other topics as education, friendship, fate, efforts, good and bad people, etc.

These verses were collected into anthologies or compilations of such verses. They were called Subhasitavalis. In the lesson Upadesamala also we have such a collection of verses.

The Vedas stressing the necessity for speaking the truth say सत्यम् वद , धर्मं चर ।

In the Upadesamala the necessity for education is given (v. 2). In this verse it is said how a person will suffer when he is not given education. In another verse how education becomes complete is described आचार्यान् पादम् . The educated person is honoured everywhere. This is explained in another verse (v. 7).

The difference between good people and bad people is given in some verses. Snake, a poisonous one, and the wicked between these two snake is better since it bites only when Fate has ordained so. But a wicked person gives trouble to us at every step (सर्पदुर्जनयोः). Unfortunately at times the results of the misdeeds of wicked people give trouble to good men. As an example Ravana took away Sita. But the ocean had to bear the pain of the bridge being built across (खलः करोति).

The good people are always engaged in helping others whereas the wicked ones are even vigilant to give trouble to others. This is found in a verse (परोपकारेषु नित्यम्).

Moreover God has created several objects like the Sun, the moon, trees, rivers and a few other objects only for helping others. The Sun makes the earth keep awake, provides light for others and not for its own self. So also the clouds rain and help the crops grow but they do not eat it themselves.

Efforts are necessary for doing anything. However great one may be he cannot achieve anything without making efforts (गन्तव्यं परिश्रमेन) (उद्योगः खलु).

The minds of good people never get changed. They are like the milky ocean which does not become curd whereas the cow's milk changes into curd after some time (गवादीनाम्).

Truth triumphs is illustrated in another verse (सत्यं जयति).

Thus several social and moral aspects of life like earning money, acquiring education, who are to be treated as fathers and mothers are all explained through these short verses. These verses which are short and simple touch our hearts and elevate our minds.

EXERCISE :

- I. (1) Explain — हंसमध्ये बको यथा ।
(2) Explain — महतां विकृतिः कुतः ।
(3) Who are the six relatives ?
(4) न सा विद्या न तद्धनम् । — Why ?
- II. (Give the full meaning of the following verses :
(1) नभसी भूषणम्
(2) उद्योगः खलु फलव्यः
(3) क्षणशः कणशश्चैव
- III. (1) Bring out the importance of education and how it is acquired, as given in Upadesamala.
(2) What is the difference between good and bad people ?

LESSON 30 :

उपदेशमाला

भूषणम्	... The ornament
नभसः	... for the sky is
चन्द्रः	... the moon
नारीणाम्	... for the women
भूषणम्	... the ornament is
पतिः	... the husband
पृथिव्याः	... for the earth
भूषणम्	... the ornament is
राजा	... the King.
सर्वस्य	... (but) for all people.
विद्या	... learning
भूषणम्	... is the ornament.

In this verse the importance of learning or education is pointed out. The moon illumines the sky in the night and brings beauty to it. But for the husband, the women will not have a place in society. The king brings prosperity to the earth and people. Hence he becomes an ornament to the earth. All these serve only one thing, in bringing beauty to a particular thing. But education brings beauty for all people.

2.	माता	... The mother
	शत्रुः	... is an enemy
	पिता	... (and) the father (also)
	वैरी	... is an enemy

यः	... by whom
बालः	... the boy
न पाठितः	... has not been made to study. (for) that boy
न शोभते	... does not shine (has no position)
सभामध्ये	... in the middle of an assembly (of learned people)
यथा	... just as
बकः	... the crane
ह्रसमध्ये	... among the swans.

This verse also describes the importance of education. A boy should be given education by his parents. Otherwise they become enemies to him. For he will be of no use. When he goes to an assembly of scholars he won't be able to say anything as he is not educated.

He will be like the long-beaked tall crane among the beautiful swans. He will not fit in the company of educated people.

3.	या	... That
	विद्या	... learning
	पुस्तकस्था	... which is only in the book
	यत्	... that
	धनम्	... wealth
	परहस्ते	... in the hand of another

कार्यकाले	... when time of necessity
समायाते	... arises
सा	... that
न	... is not
विद्या	... learning
तत्	... that
न धनम्	... is not wealth.

Learning should be picked up, absorbed and kept in the mind. It should be under our control. So also wealth should be in our possession and not in another's hand. Because they (the education and wealth) will be of no use when the time of necessity arises. Thus this verse brings about the importance of keeping in the mind what one has learnt and the wealth within our reach. This is stressed so that we may not feel sorry when we have to make use of them and they are not within our reach.

4.	सुखार्थी चेत्	... If one is after comforts of life
	त्यजेत्	... he should abandon
	विद्याम्	... education (or study).
	विद्यार्थी चेत्	... If one is keen on education
	त्यजेत्	... he should set aside
	सुखम्	... the comforts of life.
	कुतः	... How can
	विद्या	... one acquire education
	सुखार्थिनः?	... If he wants to enjoy the pleasures of life?

कुतः	... How can
सुखम्	... one enjoy the comforts of life
विद्यार्थिनः	... if he is interested in education?

The idea is one can acquire learning only by hard work. If one wants to enjoy the comforts of life then he should not go after education.

5.	क्षणशः	... Moment by moment
	विद्यां	... education
	साधयेत्	... should be picked up.
	अर्थं च	... (So also) wealth
	साधयेत्	... should be gathered
	क्षणशः	... bit by bit.
	क्षणत्यागे	... If you waste even a single moment
	कुतः	... wherefrom can you pick up
	विद्या	... education?
	क्षणत्यागे	... Likewise if even a small amount is wasted
	कुतो	... how can you gather
	धनम्	... wealth?

The way to pick up education and the method to gather wealth are shown in this verse.

A person should pick up education moment by moment without wasting time. So also without wasting even a small amount (that is without spending even small amounts unnecessarily) one should try to gather wealth.

6.	आचायात्	...	From the teacher
	आदत्ते	...	one picks up
	पादम्	...	one fourth of his education.
	पादम्	...	Another quarter
	शिष्यः	...	the student
	स्वमेया	...	by his own intelligence.
	सब्रह्मचारिभ्यः	...	From his class-mates
	पादम्	...	another quarter is obtained.
	च	...	And
	पादम्	...	the remaining part
	कालक्रमेण	...	in due course.

The poet says how one acquires education. According to him a student gets one fourth of his education from his teacher. By his own intelligence he develops another quarter of the education so acquired. A third quarter is developed by discussion with his class-mates. The rest, the student builds up in course of time.

7.	पुरुषः	...	A wicked person
	पूज्यते	...	is shown regard
	गृहे	...	in his house only.

स्वग्रामे	...	In the village alone
प्रभुः	...	a lord
पूज्यते	...	is respected.
राजा	...	The king
पूज्यते	...	is honoured
स्वदेशे	...	in his country.
विद्वान्	...	(But) a learned person
पूज्यते	...	is shown respect or honoured
सर्वत्र	...	everywhere.

In his own house a wicked person will be respected. But when he goes out people will try to keep away from him. A landlord or a rich person and a king will be honoured respectively in his own village and the kingdom over which he rules. But an education person will be given respect everywhere. The respect for him is not limited to his own house or place where he is. Thus learning has got immense value.

8.	जनिता	...	The father
	च	...	and
	उपनेतः	...	the one who gives initiation
	यः च	...	and the one
	प्रयच्छति	...	who imparts
	विद्याम्	...	education

अन्नदाता	...	one who gives food
भयदाता	...	the one who protects from fear (the one who gives protection in difficult circumstances)
एते पञ्च	...	these five
पितरः स्मृताः	...	are to be remembered (considered) as father.

For a person these five are like father — one's own father, the preceptor who gives initiation into the religious duties, the one who gives food, the teacher who gives education, the person who gives protection when there is danger or misfortune.

9.	गुरुपत्नी	...	The teacher's wife
	राजपत्नी	...	the queen
	ज्येष्ठपत्नी	...	elder brother's wife
	तथा एव च	...	similarly
	पत्नीमाता	...	the mother-in-law
	च	...	and
	स्वमाता	...	one's own mother
	एते	...	these
	पञ्च	...	five
	मातरः स्मृताः	...	are to be considered as mother.

These five ladies are to be treated as mother — the teacher's wife, etc.

10.	सत्यम्	...	Truth
	माता	...	is the mother;
	ज्ञानम्	...	knowledge
	पिता	...	is the father;
	धर्मो	...	good conduct
	भ्राता	...	is the brother;
	दया	...	mercy or kindness
	सखा	...	is the friend;
	शान्तिः	...	calmness
	पत्नी	...	is the wife;
	क्षमा	...	patience
	पुत्रः	...	is the son;
	एते षट्	...	these six
	मम बान्धवाः	...	are my relatives.

In this world for a person these are the real relatives. Speaking truth protects one like mother, etc.

11.	खलः	...	a wicked person
	करोति	...	does
	दुर्वृत्तम्	...	a misdeed
	नूनम्	...	but really
	फलति	...	the result of such an action
	साधुषु	...	is experienced by good men.

दशाननः	...	Ravana, the ten faced demon
अहुरत्	...	stole away
सीताम्	...	Sita.
तु	...	But
बन्धनं	...	the trouble caused by building a bridge
महोदधेः	...	was felt by the mighty ocean.

Wicked people do some misdeed or mischief. But the one who suffers is really the good people. This incident serves as an example. Ravana the demon took away Sita. But a bridge was to be built across the ocean for getting her back. So the ocean had to undergo this trouble and pain when stones were thrown into it by the monkeys.

12.	मध्ये	...	Between
	सर्प	...	the serpent
	दुर्जनयोः	...	and the wicked person
	सर्पः	...	serpent
	वरम्	...	is better
	दुर्जनः	...	but not a wicked person (than a wicked person).
	सर्पः	...	The serpent
	दणति	...	bites
	कालेन	...	because of fate
	तु	...	but
	दुर्जनः	...	the wicked person gives trouble
	पदे पदे	...	at every step.

Serpent and a wicked person are compared here. Of the two, serpent is better. Because it bites only when fate acts. But the wicked person gives trouble to another at every step.

13	यथा	...	Just as
	शुभजनः	...	a good person
	जागर्ति नित्यं	...	is always ready
	परोपकारेषु	...	in helping others
	तथा	...	Similarly
	दुर्जनः	...	the wicked person
	नित्यं	...	is always
	जागर्ति	...	ready
	परोपकारेषु	...	in giving trouble to others.

Comparison between the good and bad person is made here.

14.	त्यज	...	Avoid
	दुर्जनसंसर्गं	...	the company of the wicked.
	भज	...	Take to
	साधुसमागमम्	...	the association of the good people.
	अहोरात्रम्	...	Day and night
	कुरु	...	perform (do)
	पुण्यम्	...	good deeds.
	स्मर	...	Remember
	नित्यं	...	always
	अनिश्चयता	...	that life is not permanent.

That is, we all will die one day. This life is only temporary. So do good things always.

15.	शुभोकार्थेन	... In one half of a verse
	प्रवक्ष्यामि	... I shall tell
	यदुक्तं	... what has been said
	ग्रन्थकोटिषु	... in crores of works.
	परोपकारः	... Helping others
	पुत्याय	... leads to merit.
	परपीडनम्	... Giving trouble to others
	पापाय	... brings destruction or sin.

The importance of helping others and not doing harm to anybody is brought about in this verse. All the works speak only about this according to the poet.

16.	रविः	... The sun
	चन्द्रः	... the moon
	धनाः	... the clouds
	वृक्षाः	... the trees
	नदी	... the rivers
	गावः च	... the cows
	सज्जनाः	... and good people
	एते	... all these
	भुवि	... in this world
	निर्मिताः	... have been created
	दैवेन	... by god
	परोपकाराय	... for helping others.

All these things referred to above help only others. They do not live for their sake. For example the sun and moon provide light only for people. The clouds rain for the sake of others only. Crops grow and people eat it. The clouds do not eat the grains produced by the rain.

17.	उद्यमः	... Efforts
	साहसम्	... boldness
	धैर्यम्	... courage
	बुद्धि	... intelligence
	शक्तिः	... physical strength
	पराक्रमः च	... the capacity to win
	यत्	... where
	एते षड्	... these six
	वर्तन्ते	... are present
	तत्र	... there
	दैवं	... the god
	प्रसीदति	... helps.

If one has these six qualities god gives a helping hand. Without these one cannot get god's support.

18.	पिपीलिकः	... The ant
	गच्छन्	... merely by crawling
	याति	... travels
	शतानि अपि	... even hundreds of
	योजनानां	... yojanas.

अगच्छन्	...	Without taking efforts (Without moving even a step)
वैनतेयोजपि	...	even if it is Garuda
न गच्छति	...	cannot move
एकं पदम्	...	even a single step.

Effort is necessary for doing anything. Ant is a small living thing, but if it takes efforts it can travel a long distance. But Garuda, who can fly very well, if it remains quiet, then it cannot move even a single step.

10.	कर्तव्यः खलु	...	One should really take
	उद्योगः	...	efforts
	फलम्	...	the fruit
	भवेत्	...	may come
	मार्जारवत्	...	just as the cat is able to get.
	जन्मप्रभृति	...	Since its birth
	गौः नास्ति	...	there is no cow (for the cat)
	पिबति	...	but it drinks
	पयः	...	milk
	नित्यम्	...	daily.

One should always take efforts and do things. He should not be worried about the results. Fruit will come in due course. The cat does not possess a cow. But it goes to several houses and drinks milk daily.

20.	निरीक्ष्य	...	After having observed well
	करोति	...	the action

एकस्य	...	of a person (whether it is good or bad)
अन्यः अपि	...	another person also
करोति	...	does
गहितम्	...	a misdeed.
लोकः	...	People in the world
गतानुगतिकः	...	follow one another (blindly).
लोकः	...	Thus the people
न परमाधिकः	...	do not care for truth.

People in this world follow blindly one another. They are not careful enough to see whether the action done by a person is bad or not. Without looking into this, they do any misdeed done by another without any discrimination. Thus the world appears foolish in this respect.

21.	पयः	...	The milk
	गवादीनाम्	...	of cow and other cattle
	जायते	...	becomes
	दधि	...	curd
	अन्येद्युः	...	on the next day
	वा	...	or
	सद्यः	...	immediately..
	तु	...	But
	क्षीरोदधेः	...	the milk in the milky ocean
	न अद्यापि	...	even now does not become curd.

महतां विद्वान् कुत. How can there be change in the attitude of great men? The milk of cattle becomes curd either today or some other day. But the milk in the milky ocean remains the same even now. This example is given to show that the mind of great people remain the same at all times in their attitude like helping others and other good activities.

22.	संपदः	... Prosperities
	महतां एव	... are for great men;
	च आपदः	... and misfortunes also
	महतां एव	... are for great men only.
	चन्द्रः	... The moon
	क्षीयते वर्धते	... increases and
		... decreases
	न तु कश्चित्	... but never
	तारागणः	... the cluster of stars.

Good and bad times are only for great people. That is, these people alone can face fortune and misfortune. For example, the moon increases and decreases whereas the clusters of stars which are small things remain as they are.

23.	कृषितः	... For the one who ploughs the land
	नास्ति	... there is no
	दुर्भिक्षम्	... famine;
	जपतः	... for the one who meditates
	नास्ति	... there is no

प्राप्तव्यम्	... and;
धीमनः	... for the one who keeps quiet (or calm)
कदाहि	... there is no
वार्त्ति	... quarrel (or fight);
च	... and
जाग्रतः	... to the one who is always vigilant
नास्ति	... there is no
भयम्	... fear.

For the farmer who ploughs the field there is no famine. He does not face any evil times. The person who is calm does not face any quarrel. The person who is devoted to god does not commit any sin. The person who is awake, that is, who is careful need not be afraid of anything.

24.	धर्मः	... The practise of virtue or following Dharma
	जयति	... leads to victory,
	न अधर्मः	... but not doing evil deeds (evil act brings sin).
	सत्यम्	... Truth
	जयति	... triumphs.
	नानृतम्	... Untruth can never stand.
	क्षमः	... Patience
	जयति	... wins.
	न क्रोधः	... Anger can never win.

देवः	... God
जयति	... are victorious (they conquer).
न असुरः	... The demons do not win, but they face death.
यथा	... Just as
तोयं	... the water
पतितं	... that falls
आकाशात्	... from the sky
गच्छति	... reaches (goes to)
सागरम्	... the ocean
सर्वदेवनमस्कारः	... so also the respects offered to all Gods
गच्छति	... reaches
केशवं प्रति	... only Lord Vishnu.

KRISHNAKARNAMRITA OF LILASUKA

INTRODUCTION:

In Sanskrit literature there is a branch known as Lyrics. These are short and elegant poems which have great emotional appeal. The hymns of the Vedas can be called as devotional lyrics since they are addressed to the Gods. There were several devotional lyrics written in Sanskrit which had religious and philosophical imports. In the classical period many poets and philosophers and saintly men composed innumerable verses praising their favourite deities.

To this class belongs the Syamala Dandaka of Kalidasa Stotras of Sankaracharya, Muka Pancasati of Muka, Mukundamala of Kulasekhara, Siva Mahimnastava of Puspadanta and the Krishna karnamrita of Lilasuka or Bilvamangala. Traditional accounts say that he was leading a bad life in his early age and took up to the path of devotion to Krishna through the initiation given by Somagiri an ascetic. His work, the Krishna karnamrita is a very sweet poem and contains about three hundred verses distributed into three chapters. These verses describe the enchanting beauty of the Lord who was born as the cowherd lad, the exploits of his boyhood and his and his affection for the cowherd girls. Lilasuka appears to have been a native of Malabar. Because of the melody and simplicity of style and the theme being well known this is one of the most popular lyrics in the country. These verses are also selected for musical rendering and dance because of the emotional appeal and rhythmic nature of the verses.

The Krishnakarnamrita abounds in rhythmic verses and full of meanings. In the verses describing the Rasakrida the phrase सञ्जगौ वेणुना देवकीनन्दनः is repeated. These verses are also metrically attractive (अङ्गनामङ्गनाम्)

A dream sequences is described in this work. This deserves special mention: शम्भो स्वागतम् etc.

Apart from this the devotees spiritual fervour finds a place in some of the verses. The author's Prema Bhakti Rasa is clearly understood from a study of this work: उपनिषदर्थं मुलूखले निबद्धम्; या शेखरे श्रुतिगिराम् etc.

Several sports (lilas) are presented in this work. - playing on the flute (मन्दं मन्दं मधुरनिन्दैः) bringing of Parijata पारिजातं समुद्धृत्य; stealing butter अन्तर्गृहि कृष्णमवेक्ष्य; crawling child रत्नस्थले; eating mud कालिन्दी पुलिनोदरेषु Rasakrida अङ्गनाम् अङ्गनाम्

A few other beautiful verses which describe his childhood pranks are मातः किम्; कस्त्वं बाल । etc.

1. चिन्तामणि - जयति सोमगिरि - गुरुर्मे
शिक्षागुरुश्च भगवान् शिखिपिच्छमौलिः ।
यत्पादकल्पतरु - पल्लवशेखरेषु
लीलास्वयंवरसं लभते जयश्रीः
2. मधुरतर - स्मितामृत - विमुग्ध - मुखाम्बुरुहं
मदशिखि - पिच्छलाञ्छित - मनोज्ञ - कचप्रचयम् ।
विषय - विषामिषग्रसन - गृध्नुषि चेतसि मे
विपुलविलोचनं किमपि धाम चकास्ति चिरम्
3. कारुण्य - कर्बुर - कटाक्ष - निरीक्षणेन
तारुण्य - संबलित - शैशव - वैभवेन ।
आपुष्पता भुवन - गङ्गात - विभ्रमेण

4. कदा वा कालिन्दी - कृवल्लयदल - श्यामलतराः
कटाक्षा लक्षयन्ते किमपि करुणा वीचि - निचिताः
कदा वा कन्दर्प - प्रतिभट - जटाचन्द्र - शिशिरा;
किमप्यन्त - स्तोषं ददति मुरली - केलि - निनदाः ॥
5. त्वच्छैशवं त्रिभुवनाद्भुत - मित्यवैमि
यच्चापलं च मम वागविवादगम्यम् ।
तत्किं करोमि विरणन्मुरलीविलास
मुग्धं मुखाम्बुज - मुदीणितु - मीक्षणाभ्याम् ॥
6. अमून्यधन्यानि दिनान्तराणि
हरे त्वदालोकन मन्तरेण ।
अनाथबन्धो करुणैकसिन्धो
हा हन्त हा हन्त कथं नयामि ॥
7. अश्रान्त - स्मित - मरुणारुणाधरोष्ठं
हर्षार्द्र - द्विगुण - मनोज्ञ - वेणुगीतम् ।
विभ्राम्य - द्विपुल - विलोचनार्थ - मुग्धं
वीक्षिष्ये तव वदनाम्बुजं कदा नु ॥
8. तत्कैशोरं तच्च वक्त्रारविन्दं
तत्कारुण्यं ते च लीलाकटाक्षाः ।
तत्सौन्दर्यं सा च मन्दस्मितश्रीः
सत्यं सत्यं दुर्लभं देवतेषु ॥
9. भक्तिस्त्वयि स्थिरतरा भगवान् यादि स्या -
द्वेन नः फलितदिव्य - किशोरजेषे ।
मुक्तिः स्वयं मुकुलिताञ्जलिः सेवतऽस्मान्
धर्मार्थ - काग - गतयः समयप्रतीक्षाः ॥

चिन्तामणिर्जयति सोमगिरिर्गुरुर्मे etc.

1. मे My गुरुः preceptor (teacher) सोमगिरिः Somagiri चिन्तामणिः who is like the gem Cintamani which gives all the desired things जयति is always victorious च and शिक्षागुरुः the preceptor who instructed me in controlling the senses भगवान् the Lord शिखिपिच्छमौलिः Krishna, who has on his head the feathers of the peacock is victorious. यत् (The Lord whose) पाद-कल्पतरु-पल्लव-शेखरेषु the feet which resemble the tender leaves of the Kalpaka tree (the wish-yielding heavenly tree) where जयत्रीः the Goddess of Victory लभते begets लीलास्वयंवररसम् the pleasure of the svayamvara very easily. (i.e.) Victory comes easily to one who remembers the Lord's beautiful feet.

चिन्तामणि	A divine gem which gives all the desired things.
सोमगिरि	The teacher of Lilasuka.
कल्पतरु	A heavenly tree which gives to us what all we wish.
स्वयंवर	Choosing a bridegroom by the bride herself.

Lilasuka opens the Krishnakarnamrita with a verse which praises the author's preceptors. First the author salutes Somagiri who taught him the Krishnamantra. This teacher was like the Cintamani gem which gives what one desires. Then he (Lilasuka) salutes his favourite God, Lord Krishna, who showed him the way for self-restraint. Then the feet of the Lord are praised. The feet of God are very beautiful and soft like the tender shoots of the heavenly Kalpaka tree. Since

the feet have the capacity to give prosperity and victory to the devotees they are compared to the Kalpaka tree which has the ability to give what one desires. So by honouring the feet of the God one easily gets victory. The Goddess of victory comes of her own according to a person who seeks protection at the feet of the God.

2. मधुरतर - स्मितामृत - विमुग्ध - मुखाम्बुरुहं That Lord's lotus like face which is gently beautiful with the nectar - like pleasant smile मद - शिखि-पिच्छ - लाञ्छित - मनोह - कचप्रचयम् and those abundant locks of hair which are attractive with the feathers of intoxicated peacocks विपुल - लोचनम् and those broad-eyes किमपि धाम and that Krishna whose effulgence is indescribable चकास्ति shines चिरम् for a long time मे चेतसि in my heart विषयविषामिष-ग्रसन - गृध्रुनि which is very eager to swallow the meat of worldly pleasures.

In this verse the poet describes the lotus like face of Sri Krishna which is beautiful with a charming smile. His locks of hair are made attractive by the peacock's feathers. The poet feels the presence of that bright Lord in his heart. He says that this wretched heart is running after the evil pleasures of life very eagerly, the pleasures which are only like meat attached to the iron hook of fishing rod.

3. श्रीकृष्णचन्द्र O! moon like Krishna कारुण्य - कर्तु - कटाक्ष-निरीक्षणेन by your benevolent glances steeped in mercy तारुण्य - संवलित - शैशव - वैभवेन with the grandeur of your childhood which is full of youthful sports च and आपुष्णता enriching भुवनम् the world अद्भुतविभ्रमेण with your wonderful acts शिशिरिकुरु make pleasant मे लोचने my eyes.

The devotee's strong desire to have a vision of the Lord is brought out in this verse. Krishna's youthful sports are many and varied. His glances full of mercy are there. If such glances from the eyes of the Lord whose face resembles the moon, fall on a man then what else is there. These glances, the wonderful sports of the child Krishna, - if one can visualise these surely his life will be happy. His eyes would have achieved their purpose.

कदा वा When लक्ष्यन्ते can I see कटाक्षाः those glances कालिन्दी - कुवलय - दल - श्यामलाः which are as dark (black) as the petals of blue lotuses found on the banks of the River Jamuna किमपि करुणा - वीचि - निचिताः which (glances) are full of waves of mercy; कदा वा or else when ददति मुरली - केलि - निनदाः will the sound of the flute (ददति) give किमपि अन्तः तोषम् delight to my heart कन्दर्प - प्रति भट - जटा - चन्द्र - शिशिराः the sound (the music from the flute) which is pleasant like the cool rays of the moon adorning the head of Siva, the enemy of Cupid.

The merciful glances of the Lord Krishna and the sweet music that comes out of the flute played by him form the theme of this verse. The glances, which are abounding in mercy, which are sending thus waves of mercy, are bluish black like the petals of lilies. The bluish black colour is exceedingly charming.

The musical notes that come out of the flute played by Krishna give delight to the heart of the devotees. This pleasant sensation is compared to the cool rays of the moon which adorn the head of Siva.

Siva is the destroyer of Cupid. This is referred to here. Siva has the crescent moon on his head.

5. अधेमि I know त्वत् that your शिशवम् childhood प्रभुवत् अमृतम् is wonderful in all the three worlds (and so beyond comprehension). यत् च and that चापल्यम् fickleness (or childish eagerness) मम on my part आविवाद - गम्यम् is something that cannot be described by words. तत् Therefore किम् whatकरोमि can I do उदीक्षितम् to see ईक्षणाभ्याम् with my eyes मुखाम्बुजम् your face which is like the lotus विरणन् - मुरली - विलास - मुग्धम् which is attractive with the beautiful playing of the reverberating notes of the flute.

The poet's strong desire for seeing the beautiful face of Lord Krishna is expressed here. He knows well that the Lord's sports have been excellent and wonderful. They have a strong effect on the minds of the people of the three worlds. But the poet's desire to have the vision of the Lord Krishna is very strong and cannot be described in words. Though it may be fickle on his part, the poet cannot set it aside his desire to praise the Krishna.

This strong yearning to see the face of the God, which is like the lotus, is there. The face is still more attractive since it is charming with the reverberating musical notes coming out of the flute played by Krishna.

6. अनाथबन्धो O Lord, the Kinsman of the helpless हरे O Hari, करुणैकसिन्धो the one ocean of mercy त्वद् आलोकनम् अन्तरेण without seeing you अमूनि these दिनान्तराणि days अधन्यानि are useless. हा हन्त O alas! कथम् How नयामि I shall spend them.

The devotee considers the days spent without seeing the Lord are useless. The lord is the helper of the helpless ((अनाथ) He is the only one storehouse of mercy. Hence he is like the ocean of mercy. So

a day spent without having a vision of him is useless.

कदा नु Indeed when वीक्षिष्ये will I see तव your वदनाम्बुजम् lotus like face अश्रान्तस्मितम् which is always unfading smile; अरुण - अरुण - अधरोष्ठम् in which the lips are beautifully red like the bimba fruit, हर्ष - आर्द्र - द्विगुण - मनोज्ञ वेणु - गीतम् from which is coming forth music of the flute made more attractive by the pleasantness of joy. विभ्राम्यत् विपुल - विलोचन - अर्ध - मुग्धम् which is gently charming with the broad tremulous eyes.

Poet Bilvamangala's desire for seeing the beautiful face of Lord Krishna is very strong. Here in this verse he describes how that face is. It is beautiful like the lotus. It is pleasant always with a smile. The musical notes from the flute played by him are made pleasant by the joy of the Lord. Moreover he being a child his glances are tremulous (i.e.,) the eyes are always rotating out of apprehension. So the face which has all these is naturally attractive. There is no surprise in that that Lilasuka is always yearning to see this face, the most beautiful one.

सत्यम् सत्यम् I truly assert and say that तत् कैशोरम् that childhood of yours तच्च वक्त्रारविन्दम् and that lotus like face of yours तत् कारुण्यम् that mercy ते those लीलाकटाक्षाः beautiful sportive glances च and तत् सौन्दर्यम् that beauty of yours सा that मन्दःसमित श्रीः gentle and prosperous smile of you (O Lord Krishna) दुर्लभम् are difficult to be seen दैवतेषु in other Gods.

In this verse the poet emphatically asserts that several beautiful things are unique to Lord Krishna and they cannot be seen in any other deity. The childhood of Krishna full of wonderful sports (शैशवं

श्रिगुणनाम्नम्) the mercy of this God, the gentle and charming face, the soft smile which brings prosperity all, these belong only to Lord Krishna. The admiration and deep devotion of Lilasuka for Krishna make him say like this.

9. भगवन् O Lord. यदि if भक्तिः my devotion त्वयि to you फलित-दिव्य-किशोरवेष्टे who has been born as the divine child दैवेन नः because of our good luck (or merits done in the previous births) स्यात् has become स्थिरतरा firmly established (in our hearts) मुक्तिः (then) salvation सेवते serves अस्मान् us स्वयम् of its own accord मुकुलित-अञ्जलिः with folded palms. धर्म-अर्थ-काम-गतयः The other things viz. virtue, material welfare and sensual pleasures समयप्रतीक्षाः will wait for approaching us at the proper time (or for instructions from us).

In the first verse चिन्तामणिर्जयति etc. the poet said that whoever serves the Lord with devotion and remembers his beautiful feet, to him success, itself approaches. In this verse what such a strong love for God will give. God will surely bless his devotee and lead him to salvation, one of the four human values. The other things such as धर्म, अर्थ and काम the virtuous things, the material and sensual welfare will automatically be waiting for us to take instructions when to come and serve us. When the high state of salvation is got then the rest automatically comes. This is the idea.

The God is said to have incarnated himself as a divine child because of the good acts done in the previous lives. Hence the people are lucky to serve this Divine Child.

KRISHNAKARNAMRITA

10. मन्दं मन्दं मुधुर-निनदै-वेणु मापूरयन्तं
बृन्दं बृन्दावन भुवि गवां चारयन्तं चरन्तम् ।
छन्दोभागे शतमख - मुख - ध्वंसिनां दानवानां
हन्तारं तं कथय रसने गोपकन्या भुजङ्गम् ॥
11. अयि मुरलि मुकुन्द-स्मेर-वक्त्रारविन्द-
श्वसन-मधु-रसज्ञे त्वां प्रणम्याद्य याचे ।
अधरमणिसमीपं प्राप्तवत्यां भवत्यां
कथय रहसि कर्णे मदशां नन्दसूनोः ॥
12. वदने नवनीत - गन्धवाहं
वचने तस्कर - चातुरी - धुरीणम् ।
नयने कुहनाश्रु - माश्रयेथा-
श्रवणे कोमल - ताण्डवं कुमारम् ॥
13. या शेखरे श्रुतिगिरां हृदि योगभाजां
पादाम्बुजे च सुलभा ब्रजसुन्दरीणाम् ।
सा काऽपि सर्वजगता - मभिराम - सीमा
कामाय नो भवतु गोप - किशोर - मूर्तिः ॥
14. वृन्दावनद्रुमतलेषु गवां गणेषु
वेदावसानसमयेषु च दृश्यते यत् ।
तद्वेणुनादनपरं शिखिपिच्छचूडं
ब्रह्मं स्मरामि कमलेक्षणमभ्रनीलम् ॥
15. शैवा वयं न खलु तत्र विचारणीयं
पञ्चाक्षरी - जपपरा नितरां तथापि ।
चेतो मदीय - मतसी - कुसुमावभासं
स्मेराननं स्मरति गोपवधूकिशोरम् ॥

16. वरगिरि - गुपदेश - माद्रियध्वं
निगमवनेषु नितान्त - चारखिन्नाः ।
विचिनुत भवनेषु बल्लवीना-
मुपनिषदर्थ - मुलूखले निबद्धम् ॥
17. मा यात पान्थाः पथि भीमरथ्या
दिगम्बरः कोऽपि तमालनीलः ।
विन्यस्त - हस्तोऽपि नितम्बबिम्बे
धूर्तस्समाकर्षति चित्तवित्तम् ॥
18. अङ्गनामङ्गना - मन्तरे माधवो
माधवं माधवं चान्तरेणाङ्गना ।
इत्थमाकल्पिते मण्डले मध्यगः
सञ्जर्गो वेणुना देवकीनन्दनः ॥
19. पारिजातं समुद्धृत्य राधावरो
रोपयामास भामागृहस्याङ्गणे ।
शीतशीते बटे यामुनीये तटे
सञ्जर्गो वेणुना देवकीनन्दनः ॥
20. गोधूलि - धूसरित - कोमल - गोपवेषं
गोपाल - बरलकशतै - रनुगम्यमानम् ।
सायन्तने प्रतिगृहं पशुबन्धनार्थं
गच्छन्त - मच्युतशिशुं प्रणतोऽस्मि नित्यम् ॥
21. अन्तर्गृहि कृष्ण - मवेक्ष्य चोरं
बद्ध्वा कवाटं जननीं गतैका ।
उलूखले दामनिबद्ध - मेनं
तत्रापि दृष्ट्वा स्तिमिता बभूव ॥
22. रत्नस्थले जानुचरः कुमारः
सङ्क्रान्त - मात्मीय - मुखारविन्दम् ।

आदात् - काम - स्तदलाभ - खेदा-
द्विलोक्य धात्री - वदनं रुरोद ॥

23. आनन्देन यशोदया समदनं गोपाङ्गनाभिश्चिरं
साशङ्कं बलविद्विषा सकुसुमैः सिद्धैः पृथिव्याकुलम् ।
सेष्यं गोपकुमारकै - स्सकरुणं पौरै - जनैः सस्मितं
यो दृष्टः स पुनातु नो मुररिपुः प्रोत्क्षिप्त गोवर्धनः ॥

24. उपासता - मात्मविदः पुराणाः
परं पुमांसं निहितं गुहायाम् ।
वयं यशोदा - शिशु - बालंलीला-
कथा - सुधा - सिन्धुषु लीलयाः ॥

25. विक्रेतु - कामा किल गोपकन्या
मुरारि - पादार्पित - चित्तवृत्तिः ।
दध्यादिकं मोहवशा - दबोच-
द्रोविन्द दामोदर माधवेति ॥

26. उलूखलं वा यमिनां मनो वा
गोपङ्गनानां कुचकुङ्कुमलं वा ।
मुरारि - नाम्नः कलभस्य नून-
मालान - मासीत् त्रयमेव भूमौ ॥

10. रसने O tongue! कथय praise तं that गोपकन्या-भुजङ्गम् Krishna,
the beloved one (the dearest one) to the Gopi, आपूरयन्तम्
who is playing (filling up) वेणुम् the flute मधुर-निनदैः
with sweet sounds; मन्दम् मन्दम् gently चारयन्तम् who
is leading for grazing वृन्दम् the herd गवाम् of cows
वृन्दावनभुवि in the Brindavana region; चरन्तम् who
moves about छन्दो भागे in the Veda-s; हन्तारम् who
is the destroyer दानवानाम् of the demons शतमख - मख
ध्वंसिनाम् who spoilt the sacrifices of Indira.

The poet addresses his tongue to speak about the glories and noble deeds of Lord Krishna who is the dearest one to the Gopi's (cow-herd women). The following sports of Krishna are referred to here. He plays on the flute from which melodious notes are coming forth. He moves in Brindavana driving the cattle for grazing. He is the Supreme Being as mentioned in the Upanisads, which forms part of the Veda-s (छन्दोभाग) Another great deed of his is killing of the demons who always spoil the sacrifices of Indra.

11. अयि मुरलि O flute! मुकुन्दस्मेरवक्त्रारविन्द-धसन-मधु-रसज्ञे who knows the sweetness of the air that comes out of the lotus-like face of smiling Mukunda (Krishna) प्रणम्य having saluted त्वाम् You अहम् I अद्य now याचे request भवत्याम् you प्राप्तवत्याम् who has reached अधरमणिसमीपम् a place near the ruddy lips of Krishna (thus) कथय please tell कर्णे in the ears नन्दसूनुः of the son of Nanda, i.e., Krishna रहसि in secret मदशाम् my pitiable condition.

The flute which is very dear to Krishna is addressed by the devotee. The poet wants it to convey to the Lord the devotees' sufferings. This, the devotee wants to be done secretly. This flute knows the sweetness of the air that comes out of the mouth of Krishna whose smiling face is like that of a lotus.

Moreover, this flute is close to the lips which are beautiful and red in colour. Since the flute is the favourite musical instrument for Krishna, Lilasuka feels that it can convey the sorrows and sufferings of the devotee gently to the Lord.

12. आश्रयेथाः Worship (take refuge) कुमारम् (in) that young boy, Krishna वदने in whose face नवनीत - गन्धवाहम् there is the pleasant smell of butter: वचने in whose speech

तस्कर चातुरी - धुरीणम् there is the cleverness of the thief; नयने in whose eyes कुहनाश्रु there are false tears (and) चरणे in whose feet कोमलताण्डवम् there is that gentle dance.

The poet glorifies four different features of Lord Krishna in this verse. First the face of Krishna which is sweet smelling with the smell of butter. He was fond of eating this. His capacity to attract the people by his skilful and tricky speech is referred to. (compare कस्त्वम् बाल etc.) He is said to be the foremost in that. At times, when he was threatened, it appears that he shed false-tears pretending to be afraid. This is also mentioned. Finally Krishna's charming dance is spoken of.

In this verse Yasoda threatening child Krishna, who has stolen the butter is described. When the child is asked why he stole the butter Krishna cleverly hides the theft by tricky speech. At the same time his unsteadiness by placing his feet alternately on the floor is something like a beautiful dance.

3. सा That गोपकिशोरमूर्तिः child of the Gopa-s, Lord Krishna भवतु may that become नः कामाय the object of our desire, या which शेखरे is at the head श्रुतिगिराम् of the Vedās: हृदि which resides in the hearts of योग भाजाम् those practising yoga; च and सुलभा which is found easily पादाम्बुजे at the lotus like feet व्रजसुन्दरीणाम् of the ladies of the Gokula का अपि and that one which सर्वजगताम् अभिरामसीमा is the boundary for beauty in all the three words. (i.e. most beautiful one).

Lord Krishna is extremely beautiful. He is beauty par excellent. He is the object spoken highly in the Veda-s and the Upanisads. He resides in the hearts of those who follow the path of yoga. This Krishna bound by the affection and devotion of the Gopika-s is staying there in Brindavan with them.

Hence the poet prays that this Lord who possesses all these virtues may become his object of desire.

- 14 स्मरामि I remember ब्रह्म that Supreme Being कमलेक्षणम् the lotus eyed one अम्रनीलम् bluish like the cloud च and यत् which दृश्यते is seen वृन्दावनद्रुमतलेषु near the trunks of the trees in the Vrindavana, गणेषु in the herds गवाम् of cattles वेदावसानसमयेषु च and in the sayings of the Upanishads, तद् that Supreme one Lord Krishna वेणुनादनपरम् bent upon playing the flute शिखिपिच्छचूडम् and who has on his head the peacock's feathers.

The Supreme Being is born as Lord Krishna in Vrindavana. He has on his head the peacock's feathers. He is playing the flute standing under the trees in that place. At times he is also taking care of the cows. His eyes are like the lotus flowers and his colour is bluish black like the clouds in the sky. All these are described in this verse. Moreover the Upanishads the last portion of the Veda-s describe the Supreme Being. Who is none other than Krishna. If a devotee wants to see that one, he has only got to go to the Vrindavan and see Lord Krishna who is no one else than the Supreme Lord.

15. वयम् We are शैवाः worshippers of Siva. तत्र खलु Regarding this नविचारणीयम् there need be no reflection (or enquiry) (i.e. we are true worshippers of Siva). पञ्चाक्षरी जपपराः We always meditate the five syllabled Mantra नितराम् steadily. तथापि Even then, मदीयं चेतः my mind स्मरति remembers गोप-वधू-किशोरम् Lord Kirshna, the child of the cow-herd lady (Yasoda) अतसीकुसुमाव भासम् who is blue coloured like the atasī flower स्मेराननम् and whose face is beaming with a smile.

Arjuna was a great devotee of Siva. On several occasions, Kirshna helped him in getting the desired boons from Siva. This fact is mentioned in Villiputturar's Bharata.

Moreover, in the Gita itself, the Lord says thus:-
 “Whoever worships me with great devotion in any form they like, to him I give my blessings”. This idea is echoed in this verse probably. पञ्चाक्षर is ‘Om namaḥ śivāya’

6. नितान्त-चार-खिन्नाः O people! who are extremely tired by wandering निगमवनेषु in the forests namely the Veda-s, वरम् It is better आद्रियध्वम् to pay attention इमम् उपदेशम् to this advice. विचिनुत Kindly search भवनेषु in the mansions बल्लवीनाम् of cow-herd women उपनिषदर्थम् the purport of the Upanishads. निबद्धम् which is tied उलूखले to the mortar.

People are searching for the supreme being. They try to understand the import of the Veda-s and want to realise the Brahman. But fortunately, for the Gopi-s that Supreme one he is born as Lord Krishna.

People have been wandering thus in the woods, viz., the Veda-s to realise the God. But he is actually residing in the mansions of Gopi-s. So Krishna, the Supreme one can be found in the Brindavan, without much trouble.

Here the poet refers to the fact that Krishna is the Brahman.

Yosoda tying the child, Krishna to a mortar, when he did mischievous deeds, is found mentioned.

- पान्थाः Oh Travellers! मा यात do not go पथि by the path भीमरथ्याः that is near the river Bhimarathi. कोऽपि There is a certain धूर्तः rogue; there दिगम्बरः who is not wearing any clothes तमालनीलः who is blue-hued like the tamāla. समाकर्षति takes away (steals away) चित्तवित्तम् the possession, the mind, विन्यस्तहस्तोऽपि though he has placed his hands नितम्बविश्वे on his hip.

In this verse, the poet speaks on how Krishna is capable of easily attracting and stealing the minds of people. He does not even take efforts for this.

Bhimarathi is a river located in the Maharastra region. The poet probably refers to the Panduranga form of Lord Vishnu (Krishna) here with his arms akimbo.

If one goes there, that Lord even without using his hands will steal away the devotees' hearts.

18. अङ्गनाम् अङ्गनाम् अन्तरे In between one girl and another girl, माधवः there is Madhava. अन्तरे माधवम् माधवम् In between one Madhava and another Madhava अङ्गना there is a girl. इत्थम् Thus मध्यगः standing in the middle.

आकल्पिते of the formed मण्डले circle देवकीनन्दनः Krishna, the son of Devaki सञ्जगौ pleasantly played वेणुना on the flute.

Rasakrida, was a favourite sport of Krishna. This was played with the girls of Vrindavana forming a circle with the child Krishna in the centre. Since Krishna was a divine being, he was capable of taking many forms and thus between each Gopi was found a Krishna (Madhava). This is one of the beautiful verses metrically musical.

19. राधावरः The beloved one of Radha समुद्धृत्य bringing (from the heavenly regions) पारिजातं the parijata tree समारोप्य planted it अङ्गणे in the courtyard (முற்றம்) भामागृहस्य of the house of (Satya) Bhama. देवकीनन्दनः That Krishna, son of Devaki सञ्जगौ played sweetly वेणुना on the flute तटे on the banks यामुनीये of Yamuna वटे (standing) under the pipal tree (ஆலமரம்) शीतशीते which provided cool shade.

Krishna got the parijata tree, which bears fragrant flowers, from Indra's garden and planted in the the

garden of Satyabhama, who was very dear to him. This story is given in detail in the Bhagavata. That Krishna who used to play on the flute, standing in the cool shade of the pipal tree on the banks of the Yamuna, did this act of planting the tree in Bhama's garden to fulfil the desire of his wife.

20. नित्यम् Always प्रणतोऽस्मि I salute अच्युतशिशुम् the child Krishna गोधूलिधूसरितकोमलगोपवेषम् who has taken the birth of a cowherd who appears beautiful with the dust on his body, अनुगम्यमानम् who is followed गोपालबालकशतैः by hundreds of cowherd boys गच्छन्तम् who goes प्रतिगृहम् to every house सायन्तने in the evenings पशुबन्धनार्थम् for tying the cows.

One of Krishna's favourite things was taking care of the cows. This he did joyously. While tending (taking care of) the cows his body was smeared with dust. Even in this condition he looked beautiful because of his natural beauty. This is referred to by the poet in this verse. He looked after the cows carefully. This is understood by this reference. Daily after the cows returned home in the evening he went to each house and tied them in their respective places.

21. अवेक्ष्य Seeing अन्तर्गृहि inside the house कृष्णम् Krishna चोरम् who was stealing (the butter) एका one Gopi बद्ध्वा closing कवाटम् the door (putting the latch) गता going जननीम् (to tell) his mother दृष्ट्वा seeing तत्रापि even there एनम् that same child Krishna दामनिबद्धम् tied with a rope उलूखले to the mortar बभूव became स्तिमिता much surprised.

Krishna was God himself who has incarnated to save the world from misery. His childhood was full of several wonderful sports. The people in the in the Brindavana were pleased by this though at times it was troublesome.

One of his favourite sports, described often, is stealing butter. A Gopi saw Krishna stealing butter in her house. She immediately closed the door and went to Yasoda for reporting this misdeed of the child. But a surprise was there for her. She saw in Yasoda's house the same Krishna tied with a rope to the mortar. Hence she stood there struck by wonder and speechless.

The Divine aspect of Krishna, who can take several forms or be present in the same form at several places is described here. cf:

22. कुमारः (The child) Krishna जानुचरः who was crawling on his knees रत्नस्थले on the floor set with gems (on the marble floor) आदातुकाम desirous of taking आत्मीयमुखारविन्दम् his lotus like face सङ्क्रान्त reflected (in the posished surface) तदलाभखेदात् grieved at not getting it विलोक्य looking at धात्रीवदनम् the face of the maid रुरोद started crying.

The beauty of the child crawling on the floor and its sports are pictured in this verse nicely. The poet with his mind steeped i.e. the beautiful acts of the child paints before us an attractive picture of a sport of Krishna.

The child is crawling on the floor. The polished surface reflects the beauty of Krishna. One can see how the child in its innocence tries to catch the reflected image. It is unable to get it. Being disappointed, seeking help it starts crying, looking at the face of the maid, taking care of the child.

23. यः The one दृष्टः who was seen आनन्देन with joy यशोदया by Yasoda; चिरम् for a long time समदनम् with love गोपाङ्गनाभिः by the cowherd women; बलविद्विषा by Indra, the enemy of Bala साशङ्कम् with fear; सिद्धैः by the Siddhas (the Semi-Divine Beings) सकुसुमैः with flowers for offerings. पृथिव्या by the earth आकुलम् with agitation; गोपकुमारकैः by the cowherd boys सेष्यम् with jealousy; पौरैः by the citizens सकरुणम् with affection; जनैः by people सस्मितम् with a gentle smile सः that Krishna मुररिपुः the enemy of Mura प्रोत्क्षिप्त-गोवर्धनः who uplifted the mountain Govardhana पुनात् purify नः us.

In this verse how Krishna appeared to different people is described.

Yasoda was happy because he was her dear child. The cowherd women attracted by his charm were full of love for him and looked at him always longingly. Indra was afraid of him because Krishna brought rains even without the necessary worship to be offered to Indra. (Indra was to be worshipped for bringing rains in Vrindavan. He was proud of this. To teach him a lesson Krishna asked the people there to worship him and not Indra. When it was done so Indra forgetting that Krishna was the Divine child sent a shower of rains. But Krishna lifted up the mountain Govardhana under which all the people and cattle in Brindavan took shelter. Indra's pride was put down. So Indra

is always afraid of Krishna). Siddhas, full of devotion, are awaiting with flowers to worship Krishna. The earth is standing confused. The cowherd boys are a bit jealous of the charms of Krishna and his sports as well. The citizens at Kamsa's place are probably referred to as looking at Krishna with pity and affection since they are anxious about how Krishna will put down the rogue elephant and the wrestlers. The people there smile gently at him being attracted by his charms and the noble deeds. Thus the poet here presents to us how Krishna appeared to different people.

24. आत्मविदः Those who are in search of the Supreme Being पुराणाः who follow the paths shown by ancients उपासताम् let them worshipपरं पुमांसम् that great person निहितम् placed गुहायाम् in the inner regions of the heart वयम् (But) weलीलयामः easily move aboutयशोदा - शिशु - बाललीलाकथा - सुधा - सिन्धुषु in the nectar like oceans of the stories of the sports of the child, that child of Yasoda.

Ancient sages have said that the Supreme Being remains fixed in the inner regions of the hearts of the people. For seeing him, who has no qualities, who is a mass of brightness, who remains motionless, one has to control his mind by proper meditation. Thus he should become a perfect yogi or seeker and then get him.

But the poet says that there is an easier method for this. It is to take delight in the childish sports of Krishna, the son of Yasoda. These sports are like oceans of nectar because of their pleasantness, depth and majesty. Listening, taking delight in such stories, will lead one definitely in understanding the real nature of Krishna who is the Supreme Being.

25. गोपकन्या A cowherd girl फिल indeed (really) मुरारि - पादार्पित - चित्तवृत्तिः with her mind placed at the feet of Murari (Krishna) विक्रेतुकामा (going out) desirous of selling दध्यादिकम् curd and other things मोहवशात् because of losing her self-control अवोचत् said इति thus गोविन्द O Govinda दामोदर O Damodara माधव and O Madhava.

In this verse the simple devotion and the great attraction which the cowherd women had for Krishna are all mentioned.

The girl, as usual, went out for selling the curd, butter, etc. But her mind was full of the thoughts of Krishna. Thus with her mind placed elsewhere she forgot herself and recited the names of the Lord Krishna instead of saying curd, butter etc.

26. नूनम् Really भूमौ in this world त्रय एव three things only आसीत् were (served) आलानम् as tying posts. कलभस्य for that (young rogue) elephant मुरारि - नाम्नः called as Murari (Krishna) वा either उलूखलम् the mortar वा or मनः the mind यमिनाम् of the sages who have controlled themselves वा or else कुचकुड्मलम् the bud-like breasts गोपाङ्गनानाम् of the cowherd girls.

This is another verse in which how Krishna resides in the hearts of the Gopis is described.

A comparison is made here. Krishna is like a young elephant which is behaving in a roguish manner. It is to be caught and bound to a post so that it cannot run away. But, for this elephant there are only three places in which it can remain controlled. One is the mortar to which Yasoda tied this; mischievous child. Another is the mind of the sages who have controlled their minds by proper discipline. The reference here is to the Lord remaining in the

minds of sages. The last one is the hearts of Gopis. He remains there for they are constantly thinking about him.

LESSON NO: 12

KRṢṆAKARṆĀMRTAM

27. शम्भो स्वागत मास्यतामितिः
इतो वामेनः पद्मासन
क्रौञ्चारे कुशलं सुखं सुरपते
वित्तेश नो दृश्यसे ।
इत्थं स्वप्नगतस्य कैटभ -
जितश्रुत्वा यशोदा गिरः
किं किं बालक जल्पसीति रचितं
धूधूकृतं पातु नः ॥
28. मातः किं यदुनाथ देहि चषकं
किं तेन पातुं पय -
स्तन्नास्तद्य कदास्ति वा निशि निशा
का वाऽन्धकारोदये ।
आमील्याक्षियुगं निशाप्युप - गता
देहीति मातु - मुहु
वक्षोजांशुक - कर्षणोद्यत - करः
कृष्णस्य पुष्पातु नः ॥
29. कालिन्दी - पुलिनोदरेषु मुसली
यावद्गतः खेलितुं
तावत्कार्परिकं पवः पिब हरे
वर्धिष्यते ते शिखा ।

इत्थं बालतया प्रतारणपराः

श्रुत्वा यशोदा - गिरः

पायान्नस्वशिखां स्पृशन् प्रमुदितः

क्षीरेऽर्धपीते हरिः ॥

30. कृष्णेनाम्न गतेन रन्तु - मधुना
मृदक्षिता स्वेच्छथा
तथ्यं कृष्ण क एवमाह मुसली
मिथ्याम्ब पश्याननम् ।
व्यादेहीति विदारिते शिशुमुखे
दृष्ट्वा समस्तं जग-
न्माता यस्य जगाम विस्मयदं
पायात् स नः केशवः ॥
31. स्वाती स्वपत्नी किल तारकाणं
मुक्ताफलानां जननीति रोषात् ।
सा रोहिणी नील - मसूत रत्नं
कृतास्पदं गोपवधूकुचेषु ॥
32. रामो नाम बभूवहुं तदबला सीतेति हुं तो पितु -
वाचा पञ्चवटीतटे विहस्त - स्तस्माहार - द्रावणः ।
निद्रार्थं जननि कथामिति हरे हुङ्कारतः शृण्वतः
सौमित्रे क धनु - धनुरिति व्यग्रा गिरः पातु नः ॥
33. कस्त्वं बाल बलानुजः किमिह ते मन्मन्दिराशङ्कया
युक्तं तन्नवनीत - पात्रविवरे हस्तं किमर्थं न्यसेः ।
मातः कञ्चन वत्सकं मृगयितुं मा गा विषादं क्षणा -
दित्येनं वरवल्लवी - प्रतिवचः कृष्णस्य पुष्पातु नः ॥
34. गोपालाजिरकर्दमे विहरसे विप्राध्वरे लज्जसे
बूषे गोकुलहुङ्कृतैः स्तुतिशतैः - मौनं विधत्से विदाम् ।

दास्यं गोकुल पुञ्जलीपुकुरूपे स्वाम्यं न दान्तात्मसु
ज्ञातं कृष्ण तवाङ्घ्रि पङ्कजयुगं प्रेम्णाचलं मञ्जुलम् ॥

35. स्मित - ललित - कपोलं स्निग्ध - सङ्गीत - लालं
ललित-चिकुर जालं चौर्य - चातुर्य - लीलम् ।
शतमखरिपुकालं शातकुम्भाभचेलं
कुवलयदल - नीलं - नौमि गोपालबालम् ॥
36. सरसगुण - निकायं सच्चिदानन्दकायं
शमित - सकलमायं सत्यलक्ष्मी - सहायम्
शमदमसमुदायं शान्त सर्वान्तरायं
सुहृदय - जन - दायं नैमि गोपालरायम् ॥
37. त्वयि प्रसन्ने मम किं गुणेन त्वथ्यप्रसन्ने मम किं गुणेन ।
रक्ते विरक्ते च वरे वधूनां निरर्थकः कुङ्कुम-पत्र-भङ्गः ॥
38. सन्ध्यावस्दन भद्रमस्तु भवते भोः स्नान तुभ्यं नमो
भो देवा पितरश्च तर्पणविधौ नाहं क्षमः क्षम्यताम् ।
यत्र कापि निषीद्य यादव - कुलोत्तंसस्य कंसद्विषः
स्मारं स्मार -मघं हरामि तदलं मन्ये किमन्येन मे ॥
39. कस्तूरीतिलकं ललाट - फलके
वक्षस्थले कौस्तुभमं
नासाग्रे नवमौक्तिकं करतले
वेणुं करे कङ्कणम् ।
सर्वाङ्गे हरिचन्दनं च कलयम्
कण्ठे च मुक्तावलिं
गोपस्त्री परिवेष्टितो विजयते
गोपालचूडामणिः ॥

27. शम्भो O Lord siva स्वागतं welcome to you. आस्यताम् इतः Please be seated here. पद्मासन O Brahma, seated on the lotus. इतो वामेन (Take your seat) here on the left. क्रौञ्चारे, कुशलम् O subrahmanya, the destroyer of Kraunca, Are you well? सुरपते O Indra, Lord of the Devas सुखम् are you happy ? वित्तेश O Lord of wealth, Kubera नो दृश्यसे you are not to be seen? इत्थं Thus श्रुत्वा hearing गिरः the words कैटभजितः the destroyer of Kaitabha, the demon, i.e., Krishna स्वप्नगतस्य who was dreaming यशोदा (Mother) Yasoda इति (said) thusकिम् किम् जल्पसि what are you prattling बालक O Child - रचितं धुधुकृतं Thus chiding with the words धू धू पातु may protect नः us.

Krishna, the child is no one else than the incarnation of the Supreme Being himself. Yasoda is not aware of this.

But this divine child while asleep was dreaming. Even in that state his divine nature was present. The poet Bilvamangala, who is fully aware of this gives a picturesque description of the child Krishna asleep and dreaming. He is welcoming all the Gods, and other semi divine Beings.

Yasoda unaware of the Divine nature of the child feels worried. Hence she says 'O Child' why are you prattling. The धुधुकृत is done to ward off any evil that may come to the child by the mother. The poet says may those words of Yasoda protect us also from evils.

28. मातः O Mother! किं What do you want यदुनाथ O Krishna! Lord of the Yadus देहि Please give चषकम् the cup. किं तेन What do you want to do with that? पातुं पयः I want to drink milk. तत् That milk

नास्ति is not (available) अयं now. कदा when अस्ति वा can I get it? निशि In the night का वा निशा What is night? अन्धकार उदये When darkness sets in. आमील्य Having closed अक्षियुगम् both his eyes स कृष्णः That Krishna वक्षोज-अंशुक कर्षण-उद्यतः Who was trying to pull the garment covering the chest, मातुः of the mother मुहुः again and again. आमील्य and closing अक्षियुगम् both his eyes. देहीति saying thus, please give (the cup) निशापुपगता as the night has come - पुष्पातु May he protect नः us.

In this verse the child lispig sweetly is referred to Krishna is talking with his mother pleasantly. The child asks the mother to give the cup for drinking milk. But Yasoda says that milk should be drank in the night. Krishna wants to know what might is. The mother replies that it will be dark. So the mischievous child closes his eyes, saying that it is dark and night has come, and asks the cup to be given for drinking milk. While saying this he is pulling the upper garment of his Mother Yasoda. The devotee Krishna Lila Suka visualising this picture in his mind in his devotional ecstasy prays to the God for blessing us all. In this verse which is in a beautiful conversational form shows not only the author's poetic skill but also the beautiful picture of Lord Krishna's sports.

29. यावत् when मुसली Balarama गतः had gone खेलितुं to play कालिन्दीपुलिनोदरेषु in the mountain hillocks on the banks of the River Jamuna then हरे O Krishna पिब drink पयः the milk कार्परिकं kept in the golden cup. ते your शिखा hair वर्धिष्यते will grow इत्थं Thus श्रुत्वा having heard यशोदा - गिरः the words of Yasoda प्रतारणपराः

words which were cajoling (attractive வாய்ப்புத் தும் வார்த்தைகள்) इत्यम् spoken thus हरिः Krishna बालतया because of childish innocence, क्षीरे अर्धपीते when he has drunk half of the milk स्पृशन् touching स्वशिखाम् his hair प्रमुदितः felt happy हरिः May that Hari पायात् protect नः us.

Bilyamangala or Liasuka presents to us in a beautiful verse the childish innocence of Krishna.

Yasoda is trying to persuade Krishna to drink the milk kept in a golden cup. She says that before Balarama comes back from the river Yamuna where he has gone to play on the sands, Krishna should drink the milk so that his hair will grow abundantly. Krishna drinking the milk tries to touch his hair to see whether it has started growing as told by his mother Yasoda. This shows the playful nature of Krishna.

The deep love of the poet, coupled with his devotion makes him fancy thus the several sports of Krishna.

10. अम्ब O Mother! कृष्णेन by Krishna गतेन who had gone रन्तुम् to play मृदक्षिता mud was eaten अधुना now स्वेच्छया as per his free will (desire). कृष्ण "O Krishna! तथ्यम् is it a fact".

कः who आह told एवम् thus.

मुसली Balarama. अम्ब O Mother! मिथ्या this is not correct (or true). पश्य see आननम् my face. व्यादेहि open your mouth. इति thus (told by mother). यस्य माता whose mother जगाम became विस्मयपदम् surprised दृष्ट्वा seeing जगत् the world शिशुमुखे in the mouth of the child विदारिते which was opened - स केशवः May that Kesava (Krishna) पायात् protect नः us.

Here another sport of the child, eating the mud, is described.

Krishna had gone out for playing. Balarama also had gone with him. Krishna ate mud and Balarama reported this to his mother Yasoda. Calling Krishna Yasoda wanted to know whether he ate mud and asked him to open his mouth. Krishna did so. But Yasoda was surprised to see all the worlds in his mouth. This verse shows the divine nature of Krishna who holds the entire universe in him and also his childhood sports.

31. सा That रोहिणी (star) Rohini रोषात् out of jealousy इति that स्वाती (star) Swati सपत्नी the co-wife तारकाणाम् among Stars जननी is the mother मुक्ताफलानाम् of mature pearls, असूत gave birth to नीलम् रत्नं the blue gen (saffire) कृतास्पदम् which has found a places गोप - वधू - कुचेषु on the chests of Gopis.

There is the belief that under the influence of the star Svati pearls are produced Rohini, another star and a co-wife to the moon among stars (starts are said to be the wives of moon) felt jealous of this. She too wanted to produce a gem. So she creates the lblue stone, the Lord Krishna, who adorned the chests of the Gopis.

Krishna was born under the star Rohini. Lilasuka fancies that Rohini felt jealous of Svati and became the Lord Krishna himself who became an ornament for the Gopis. (cowherd women).

32. बभूव There was रामो नाम a person by name Rama. हुं yes. (Thus the story was begun by Yasoda). तदबला His wife सीता इति was Sita हुं Yes. तौ

Those two विहरतः were sporting पञ्चवटीतटे in the regions of Pancavati, पितुर्वाचा by the words of thier father. रावणः Ravana the demon king अहरत् forcibly took away ताम् her - इति कथाह while this story जननी (was being told) by the mother शृण्वतः and was heard निद्रार्थम् for making the child to go to sleep हुं कारतः with the sound of approval 'hum' (by Krishna). हरेः गिरः May these words व्यग्रा said in agitation - सौमित्रे O Lakshmana क where is धनुः धनुरिति my bow, my bow पातु protect नः us.

Yasoda was telling the story of Rama to child Krishna to put him to sleep. The child was listening to the story and was saying हुं. But when the incident of Sita being carried away by the demon Ravana, the child who was Rama in the previous incarnation got agitated. He suddenly started saying 'O Lakshmana! Where is my bow. Thus the memory as Rama was revived.

Lilasuks's imaginative power is clearly understood thro' this verse. The habit of telling stories to children to put them to sleep is naturally handled and the divine nature of the baby is also brought out fully.

33. बाल O child कस्त्वम् who are you? बलानुजः I am brother of Balaram किम् what इहते have you here मन् मन्दिराशङ्कये Thinking that it is my house I have come here. युक्तम् तत् It is alright. किमर्थम् why न्यसेः you have placed हस्तम् your hand नवनीत - पात्र - विवरे inside the vessel of butter. मातः O mother! मृगयितुम् In order to search for कञ्चनवत्सकम् a certain calf क्षणात् in a moment मागाः विषादम् do not become worried इति एवं In this manner प्रतिवचः the reply given कृष्णस्य by Krishna वरवल्ली to the blessed Gopi नः पातु protect us.

This verse is an interesting one in that it paints beautifully Krishna's fricky speech. The conversation between child Krishna and the Gopi presents to us the mischievous nature of that enchanting child.

Krishna has entered the house of the Gopi for stealing the butter. She has come there she asks Krishna who he is and why he has come there. See the reply of the child. He says that he is Balarama's brother - he does not say that he is Krishna - and that he has entered that house by mistake, thinking that to be his house. The Gopi asks him further why he has put his hand in the pot of butter. This seemingly innocent child replies that he is searching for the missing calf. What an interesting conversation between the two, which is given in this verse? How boldly the child replies that he is searching for the calf in the pot.

Lilasuka's capacity for fancy and to present beautifully the sports of Krishna are revealed in this verse.

34. विहरसे O Krishna, you play गोपाल - अजिर - कर्दमे in the mire (कर्म) of the courtyards (गृहगर्भ) of cowherds. लज्जसे But you hesitate to go to विप्र - अध्वरे the sacrifices done by the Brahmins. ब्रूये you speak गोकुल - हुंकृतैः with approval (saying Hum) to the cows. विधत्से But you observe मौनम् silence स्तुति - शतैः to the several prayers विदाम् of the learned people. दास्यं कुरुषे you do service गोकुल - पुञ्चलीषु to the fickle-minded cowherd women (Gopis). न स्वाम्यम् But you do not want to be the lord दान्तात्मसु to the sages who have controlled their senses.

कृष्ण () Krishna ज्ञातम् I have understood this. (that) तव अङ्घ्रि - पङ्कज - युगम् your lotus like pair of feet मञ्जुलम् which is beautiful अचलम् can be got without doubt प्रेम्णा only by devotion (or love).

In this verse the necessity for pure, innocent and deep affection for the Lord is stressed.

The poet says that it is very easy for him to sport in the muddy courtyards of cowherds whereas he hesitates to go to sacrifices. He keeps silent to the prayers of learned men, but replies to the cows. He is prepared to serve the Gopis and not become the Lord of the sages. The poet feels that however much one may perform the religious duties with care, or praise the Lord in various ways or control the senses and perform penance for pleasing the Lord - still the Lord takes his abode and be the servant to a devotee who shows innocent, simple affection. This Lord is prepared even to speak to the animals because of their affection for him. So to win the Lord's grace, it is necessary to show pure affection to the lotus like feet of the Supreme one in the form of Krishna.

35. नौमि I salute गोपालबालम् the child Krishna, the cowherd boy स्मित - ललित-कपोलम् who has attractive cheeks beaming with smile; स्निग्ध-सङ्गीत-लोलम् who takes delight in sweet music, ललित-चिकुर-जालम् who has soft clusters of hair चौर्य-चातुर्य - लीलम् who is clever in the art of stealing butter शतमख-रिपु-कालम् who is the destroyer of the enemies of Indra (that is demons), शातकुम्भ-आभ-चेलम् who is wearing a silken garment bright like gold कुवलय-दल-नीलम् who is blue like the petals of lillies.

This verse is a string of epithets referring to the various aspects of the child Krishna. The smile on his face adds to the charm of his cheeks. His clusters of hair are beautiful. The capacity to steal butter very easily is admired. Not only this, as destroyer of demons he helps Indra. His silken yellow garment looks like gold. His bluish colour is similar to the colour of the blue lillies.

36. नौमि I salute गोपालरायम् child Krishna, the wealth of the cowherds सरस-गुण-निकायम् the place where sweet qualities reside सच्चिदानन्दकायम् who is of the form of pure consciousness and bliss शमित-सकल-मायम् who has put down all illusions सत्यलक्ष्मी-सहायम् who is a friend to the eternal prosperity शम-दम -समुदायम् who is the meeting place for of mental discipline and discipline of the sense organs शान्त-सर्वान्तरायम् who has put down all the obstacles सहृदय-जनदायम् who is the object of all the good people (i.e., who becomes the possession of all good people).

This is another verse as the one above which speaks about the supernatural qualities of the child. The previous one was more of the physical appearance. The Supreme Being, the child, possesses such endearing qualities so that he attracts all his devotees.

37. त्वयि प्रसन्ने If you show your grace किम् then of what use are मम (of) my गुणेन qualities? त्वयि अप्रसन्ने If you do not bestow your grace किम् then of what use are मम (of) my गुणेन qualities? वरे When the husband रक्ते is either attached च or विरक्ते not attached कुङ्कुम-पत्र-भङ्गः the decorations done with saffron and leaves निरर्थकः are of no use बधूनाम् for the ladies.

Here again the necessity for his grace is stressed. The devotee may possess good or bad qualities. But if God does not bless him with his grace then these qualities are of no use. It is just like this. If the husband does not show his love or if he shows his love to his wife then there is no necessity for the wife to decorate herself. When he is affectionate there is no necessity for beautifully decorating the body. When he does not show his affection even then decorations are not necessary as they are of no use.

38. सन्ध्यावन्दन Oh worship done in the evening अस्तु let there be भद्रम् auspiciousness भवते to you. भोः O स्नान daily ablation नमः salutations तुभ्यम् to you. भो देवाः O Gods च and पितरः O ancestors अहम् I न क्षमः am not able (unable) तर्पणविधौ in performing libation (offering water on particular days to the departed ancestors). क्षम्यताम् Let this be put up with निषीद्य sitting यत्रच्चापि at some place हरामि I shall remove (get rid of) अधम् my sins स्मरं स्मरम् again and again meditating upon कंसद्रिपः Lord Krishna, the enemy of Kamsa यादव-कुल-उत्तंसस्य the jewel for the race of yadavas. तद् अलम् that is enough. किम् अन्येन what is the use of other things मे to me.

In this verse the Gita idea of setting aside all kinds of duties and surrendering to God is brought to light. It is not necessary for one to offer the daily worship or reciting Gayatri mantra, three times a day or take his daily bath or perform such ceremonies like Sraddha or offering food to the departed souls annually. It is enough if one sits in a quiet place reciting the name of Lord Krishna and thus get rid of the sins. The poet Lilasuka means that total surrender and faithful devotion leading to his grace will certainly

purify us. This is the import of this verse.

39. ललाट-फलके On the plank like (पल्लवक प्लान्क) (broad) forehead कस्तूरीतिलकम् there is the forehead mark made by Kasturi (musk). वक्षः स्थले On the chest region कौस्तुभम् there is the gem Kaustubha. नासाग्रे At the tip of the nose नव मौक्तिकम् (he is wearing) a fresh pearl (पुल्लवाङ्कु करतले) In the palm वेणुम् he is having the flute. करे In the hand कङ्कणम् is the bracelet (he is wearing a bracelet on his wrist). च and सर्वाङ्गे All over his body चन्दनम् there is sandal paste. च (further) and कण्ठे Around his neck मुक्तावलिम् कलयन् he is wearing a necklace of pearls. गोपाल चूडामणिः The crest jewel of the cowherds, Sri Krishna गोपस्त्रीपरिवेष्टितः surrounded by the Gopis विजयते is (always) victorious or shines brilliantly.

This is another verse which describes the beautiful appearance of Lord Krishna surrounded by Gopis, and wearing a mark of musk on his forehead, the nose ornament, a bracelet, holding the flute and smeared with sandal paste. cf. 2.87.

40. करिण - मलयगतिर्वैभवं भजे
करुणावलम्बित - किशोर - विग्रहम् ।
यमिना - मनारतविहारि मानसे
यमुनावनान्तरसिकं परं महः ॥
41. घोषयोषि - दनुगीत - यौवनं
कोमल - स्तनित - वेणु - निस्वनम् ।
सारभूत - मभिरामसंपदां
धाम तामरस - लोचनं भजे ॥
42. पर्याकुलेन नयनान्त - विजृम्भितेन
वक्त्रेण कोमल - दस्मित - विभ्रमेण ।

मन्द्रेण मञ्जुलतरेण च जल्पितेन
नन्दस्य हन्त तनयो हृदयं धुनोति ॥

43. साष्टाङ्गपात - मभिवन्धं समस्तभावेः
सर्वान् सुरेन्द्र-निकरांनिदमेव याचे ।
मन्दस्मितार्द्र - मधुरानन - चन्द्रबिम्बे
नन्दस्य पुण्यनिचये मम भक्तिरस्तु ॥

44. अपहसित - सुधामदावलेपै -
रतिसुमनोहर - मार्द्रमन्दहासैः ।
ब्रजयुवति - विलोचनावलेह्यं
रमयतु धाम रमावरोधनं नः ॥

45. यन्नाभिसरसीरुहान्तरपुटे भृंगायमानो विधि
यद्रक्षः कमलाविलास - सदनं यच्चक्षुषी चेंद्रिनौ ।
यत्पादाब्ज - विनिःसृता सुरनदी शंभोः शिरोभूषणं
यन्नामस्मरणं धुनोति दुरितं पायात् स नः केशवः ॥

46. आकुंचितं जानु करं च वामं
न्यस्य क्षितौ दक्षिणहस्तपद्मे ।
आलोकयन्तं नवनीतरखण्डं
बालं मुकुन्दं मनसा स्मरामि ॥

47. विहाय कोदण्डशरौ मुहूर्तं
गृहाण पाणौ मणिचारुवेणुम् ।
मायूरबर्हं च निजोत्तमाङ्गे
सीतापते त्वां प्रणमामि पश्चात् ॥

48. सायङ्काले वनान्ते कुसुमित समये
सैकते चन्द्रिकायां
त्रैलोक्याकर्षणाङ्गं सुरनर - गणिका -
मोहनापाङ्गमूर्तिम् ।

सेव्यं भृङ्गारभाषि - नैवरस भरिते -
गोपकन्या - सहस्रै -
वन्देहं रासकेलीरत मतिसुभगं
वश्य - गोपालकृष्णम् ॥

49. अङ्गुल्या कः कवाटं प्रहरति
कुटिले माधवः किं वसन्तो
नो चक्री किं कुलालो, न हि
धरणिधरः किं द्विजिह्व पणीन्द्रः ।
नाहं धाराहिमर्दी किमसि
खगपति - नीं हरिः किं कपीन्द्र
इत्येवं गोपकन्या प्रतिवचन -
जितः पादु वश्रक्रपाणिः ॥

50. या प्रीतिर्विदुरार्पिते मुररिपो
कुन्त्यर्पिते यादृशी
या गोवर्धनमूर्ध्नि या च पृथुके
स्तन्ये यशोदार्पिते ।
भारद्वाजसमर्पिते शबरिका
दत्तेऽधरे योषितां
या प्रीतिर्मुनिपत्नी - भक्तिरचिते
ऽप्यत्रापि तां तां कुरु ॥

40. भजे I worship (Krishna) परं महः that great lusture
(that is: God full of brilliance) अलभ्यगति - वैभवम् whose
majestic gait cannot be got करिणाम् by the elephants,
करुणवलम्बित-किशोर-विग्रहम् who was born as the child
Krishna out of mercy (for the human beings),
अनारतविहारि who plays (remains) always मानसे in
the minds धमिनाम् of sages who have controlled their
senses यमुनावनान्त-रसिकम् who takes delight in sporting
in the forests near river Yamuna.

This verse described the charming gait, the grace which he has shown to people, his permanent presence in the minds of sages who meditate upon him, and his desire for sporting on the banks of Yamuna. The majestic gait of men are usually compared with that of the elephants. The poet says that Krishna's gait was so majestic that even elephants cannot get it. This shows the superiority of Krishna. His mercy is so great that he is born as a child in the Gokula. For keeping him in the mind, for making him come and stay in one's heart meditation is necessary as also control of senses. This also is referred to in this verse.

41. भजे I meditate upon धाम that brilliant form, Krishna यौवनम् whose childhood अनुगीतम् is praised always घोषयोषित् by the women of Gokula (the cowherd women), कोमल - स्तनित - वेणु - निस्वनम् whose melodious sound of flute is (always) resonating. सारभूतम् who has become the essence अभिरामसम्पदाम् of the splendour of beauty (He is the most beautiful person) तामरस - लोचनम् whose eyes are like the lotuses.

This verse speaks of the attractive childhood of Krishna, which is praised by cowherd women, his flute and the resonating music played by him on it, his very beautiful form and his charming lotus-like eyes.

42. हन्त O wonderful indeed that तनयः the son नन्दस्य of Nanda Krishna धुनोति steals (takes away) हृदयम् the Heart नयनान्तविजृम्भितेन with his sparkling side glances पर्याकुलेन which are agitated (which show a flurry because of the childhood) वक्त्रेण with his face कोमल - स्मित - विभ्रमेण attractive with a soft, gentle smile and जलितेन with his lisping (child's speech)

गन्धेण which is majestic मञ्जुलतरेण and very sweet.

Krishna's beautiful, trembling (probably mischievous) side glances, the gentle smile on his face and the beautiful soft speech of his are all so attractive that they steal away one's heart.

43. अभिवन्द्य Having saluted सर्वान् the entire सुरेन्द्र - निकरान् host of Gods साष्टाङ्गपातम् prostrating completely (i.e. with all the eight limbs of the body touching the ground) समस्तभावे and with my full heart याचे I beg इदमेव only this मम भक्तिः (that) my devotion अस्तु be only पुण्यनिचये to that treasure of merits नन्दस्य of Nanda, (i.e. to child Krishna who was born to Nanda because of the good deeds done in the past) मधुरानन चन्द्राबिम्बे Krishna whose pleasant moon like face मन्दस्मितार्द्रं is soft with a gentle smile.

In this verse poet Lilasuka says that he is requesting all that Gods to bless him with the grace of staunch devotion to Lord Krishna, the son of Nanda.

44. धाम Let that great lustre रमावरोधनं which is the abode of prosperity (Lakshmi) आर्द्र - मन्दहासैः who with his pleasant smile अतिमनोहरम् is very attractive अपहसित - सुधा - मदावलेपैः the smile which sets aside the pride of nectar (अमं कुड्मं) व्रजयुवति - विलोचन - अवलेह्यम् who is swallowed with the eyes of the cowherd women (Gopis) - रमयतु make happy नः us.

Krishna, an incarnation of Visnu is the abode of Goddess Lakshmi. He is of the form of Great brilliance (He is shining brightly). His pleasant smile which has put down the pride of nectar, is very attractive. He is so attractive that the Gopis appear to drink him with their eyes (They look at him with fully open eyes and enjoy his charm).

45. यन्नाभीसरसीरुहान्तरपुटे In the inner regions of the lotus born from his navel विधिः the creator भृङ्गायमाणः has become the bee यद्वक्षः whose chest कमला-विलास-सदनम् is the sporting ground for Goddess Lakshmi च यच्चक्षुषी and whose eyes (two) इन्दु-इनौ are the sun and the moon. सुरनदी the heavenly Ganges यत्-पादाब्ज-विनिःसृता which has come out from the lotus feet of the Lord शिरो भूषणं is the ornament for the head शम्भोः of Lord Siva यन्नामस्मरणं whose name when remembered and recited धुनोति drives away दुरितं the sins स केशवः may that Kesava पायात् protect नः us.

In this verse the importance of remembering that Great person Krishna and reciting his name are described. Such an act drives away all sins. Brahma the Creator is like a bee in the lotus that come out of the navel of Vishnu (Krishna). His chest is the abode of goddess Lakshmi. His two eyes are the Sun and the moon. The Ganges that has come out from his feet adorns the head of God Siva. Thus he is great in all respects and the recitation of this Lord's name drives away all sins.

46. जानु With his knee आकुञ्चितम् bent slightly च and न्यस्य placing वामं करं the left hand क्षितौ on the ground आलोकयन्तं and looking नवनीतखण्डम् the piece of butter दक्षिणहस्तपत्रे kept in the lotus like right hand स्मरामि I immediately मनसा in my mind बालं मुकुन्दम् that child Krishna.

This verse gives a graphic picture of Krishna. He is crawling. In one of his hands (right hand) a ball of butter is kept. His left hand he has placed on the ground. One of his legs is slightly bent and

he is looking at the ball of butter by placing his left hand on the ground. This is a fine picture of Krishna.

47. विहाय Having abandoned मुहूर्तम् for a while कोदण्डशरी the bow Kodanda and the arrows गृहाण take in your पाणौ hands मणिचारु-वेणुम् the best and the beautiful flute च and निजोत्तमाङ्गे on your head मयूरबर्हम् the peacock feathers. पश्चात् Then सीतापते O Lord of Sita, Rama प्रणमामि I shall salute त्वाम् you.

Lilasuka's devotion to Krishna is so deep that he wants Rama to assume the form of Krishna so that the poet can worship him. Thus the poet prays to Lord Rama.

48. अहम् I वन्दे salute वश्य-गोपालकृष्णम् Lord Krishna, who easily comes to his devotees. सायङ्काले who in the evening delights कुसुमितसमये when the flowers are in full bloom वनान्ते in the garden चन्द्रिकायाम् in the moon light सैकते on the sand hillocks त्रैलोक्य आकर्षण अङ्गम् who possesses a figure which attracts all the three worlds अपाङ्गमूर्तिम् who has side glances मोहन which captivate सूर-नर-गणिका the harlots of the heavenly and earthly regions सेव्यम् who is surrounded गोपकन्या-सहस्रैः by thousands of cow-herd lasses नवरस भरितैः शृङ्गार भावैः who is an adepts in various sports full of every fresh sentiments रासकेलीरतम् who is attracted much to Raslila अतिसुभगम् and who is extremely beautiful.

Here the poet describes the beautiful form of Krishna and the Rasakrida.

49. कः who प्रहरति is knocking क्वाटम् the door अङ्गुल्या with his finger? कुटिले O crooked lady (lady of slight evil nature): माधवः I am Madhva, किं Are you वसन्तः? the

spring season? न No चक्री I am the one who has the discus (चक्र) in the hand, that is Vishnu, किं कुलालः Then are you the pot maker (who also makes pots with his hands by turning the wheel चक्र). न हि No, not धरणिधरः Lord Vishnu who bears the earth. किं Then are you फणीन्द्रः the Adisesa, the Lord of the serpents द्विजिह्वः who has a split tongue (Adisesa bears the earth on his head and it is double tongued. Krishna also twists his speech). न अहम् I am not that serpent. घोराहिमर्दी I am the one who put down (the pride) of the snake Kāliya (अहि) who was living in the Yamuna (धारा) किम् Then असि are you खगपतिः the Garuda (who kills and eats the serpents) न No हरिः I am Hari किं कपीन्द्रः Then are you the monkey (Hari means monkey also). इति Thus एवं in this manner चक्रपाणिः Lord Krishna जितः who was conquered गोपकन्या-प्रतिवचन by the replies of Gopis पातु protect वः you all.

This verse is full of words having double meanings. In the fancy the poet presents the picture of a Gopi, who was probably angry with Krishna for his misbehaviour refuses to allow him to enter his house. The conversations between Krishna who was waiting at the door of Gopis pleading for entry and the angry replies of the Gopi are beautifully presented in a conversational form between the two.

50. या That प्रीतिः affection, मुररिपो O Lord Krishna! the enemy of Mura! विदुरार्पिते which was shown to Vidura यादृशी that kindness कुन्त्यार्पिते shown towards Kunti या गोवर्धनमूर्ध्नि and that bestowed on the cowherds on the top of Govardhana च and या पृथुके that friendship of Kucela for the sake of the parched rice स्तन्ये यशोदार्पिते and the affection shown to Yasoda for suckling you भारद्वाजसमर्पिते and for the hospitality of

Bharadvaja शबरिकादत्ते for the fruits offered by Sabari अभरे योषितां for the taste of the lips of Gopis; या प्रीतिः That affection मुनि-पत्नि भक्तिरचिते shown for the devotion of the sages wives कुरु show तां ताम् that affection अत्रापि here also (to me also).

14 — KRISHNAKARNAMRITA (An analysis)

Krishna's sports

Krishnakarnamrita of Lilasuka is a short poem. In the three sections the wonderful sports of Krishna are pen-pictured. Moreover the several mischievous acts and mystic aspects of him are beautifully described in this work. Lilasuka, the author, steeped in the divine beauty of Lord Krishna, a staunch devotee of Lord Krishna depicts this in Several verses of his. In this work Sri Krishna is presented as a captivating child and as of a divine form. He is not totally pictured as a helper of the Pandavas in their endeavours or as a Supreme Being who expounded the Bhagavad-gita. But in some places his divine nature is mentioned.

The Lord's childhood sports and his childhood pranks when presented in beautiful verses, a noble one and develop devotion to the Lord. This is something unique to Hindu literature. Lila is the sportive act of the Supreme one. Putting down the demons, creating the world or protecting it are all God's Lilas. The term Lila is used significantly to emphasise the fact that such difficult tasks are sportingly or easily done. In the childhood of Krishna we find several of these acts like putting down the demons, etc. He is the foremost one in this field of putting down अधर्म and establishing धर्म

The story of Lord Krishna, the cowherd lad is found in several puranas : Harivamsa, Bhagavata and Vishnu. All these give accounts of the birth of Krishna, his several acts which reveal his divine nature of how he helped the people of Brindavan.

These graceful and enchanting acts of the child Krishna find place in several verses of the work. The crawling

child is an attraction for all. The puranas mention this. Lilasuka says thus लिलामले जगुवरः कुमारः

The child is crawling on the floor. It sees its image in the polished surface. It wants to catch hold of it. But unable to get it, it starts crying looking at the maid's face who is nearby. Surdas also describes the beauty of Balarama and Krishna crawling with their anklets and bangles jingling. Sucking the toe of the feet is a beautiful imagery. This finds place in another verse करारविन्देन । Krishna's fondness for butter is well known. Several verses describe this. Bhagavata purana especially goes into details regarding this subject matter. These verses also present details about the help rendered by Krishna to the Pandavas. But in the Brindavana he was the darling of all the Gopis and he did several wonderful acts there. We find that in Indra, Lord Krishna's appeal is more to his childhood.

Besides Krishnakarnamrita here are several Kavyas which describe the mischievous acts of child Krishna, and also songs about him. To mention a few the Narayaniya of Narayana Bhattatiri, Krishna Lilatarangini of Narayana Tirtha in Sanskrit, the songs of Mira Bai and Surdas in Hindi, the padas of Haridas in Kannada and Thiruvaimozhi of Nammalvar in Tamil.

In Bengal Vaisnavism three stages in the Lilas of Krishna are referred to. They are childhood (below five) Pauganda (पौगण्ड) (5 to 10 years); Kisora (किशोर- 10 to 15 years) At times his face is smeared with butter and he smells of it. Once a cowherd woman sees him stealing butter. She locks the door and goes to Yasoda's house. But here she stands surprised as she finds another Krishna tied to the mortar. Surdas gives another captivating incident while Krishna is stealing butter.

Krishna enters the house of a cowherd lady for stealing butter. This is being observed by the lady secretly. The polished pillar reflects the image of Krishna. He offers the butter to the image and starts talking with it. Seeing this the Gopi laughs. Hearing the noise Krishna runs away immediately.

He killed Putana, Canura, lifted up the Govardhana hill and protected the cows and others. These are a few wonderful acts which he performed. This find place in the Purana. He pleased the entire host of cowherd girls and boys with his beautiful music and made them happy. Such episodes form the subject matter of some verses in this work.

- 1) त्वच्छैशवम् त्रिभुवनान्तम् ।
- 2) अयि मुरलि मुकुन्दस्मेरवक्त्र ।
- 3) हर्षार्द्र - द्विगुण - मनोज्ञ - वेणुगीतम्

Killing of Putana, to stealing the clothes of the cowherd women are all referred to by Lilasuka.

Lifting the Govardana hills and protecting the Gopis, cows and others (आनन्देन यशोदया etc.)

His skill in playing the flute and the Gopis and others feeling enchanted by this form the themes of some verses. मुरलिकेलिनिनदाः, लीलामुरलीरवामृतम्

Lilasuka feels that none other is a better messenger than the flute for conveying the sorrows of the devotee. So he addresses the flute to convey his sad plight to, Krishna अयि मुरलि

His tremulous glances अधीरम् आलोकितम् his false tears कुहनाश्रु his capacity to steal the hearts of devotees मा यात पान्थाः Thus several aspects of him are presented in these verses.

The following list gives the ideas contained in the verses :

1. His beauty 3, 6, 7, 35, 39, 40, 41, 42
2. Kind glance 26, 4
3. Flute 5, 11
4. Devotion 9, 34
5. Days spent without seeing him are futile: 5
6. As the purpose of the Upanisads and as Supreme being: 10, 13, 14, 16, 17, 25, 27, 35, 36, 37, 38
7. Lilasuka's devotion to Lord inspite of his being a Saiva: 15
8. Rasakrida 18, 48
9. Parijata episode 19
10. Govardhana 23
11. Taking care of the cows: 20
12. Gopis attachment 25
13. Dream 27, 32
14. Childish sports. 21, 22, 28, 29, 30, 46, 49

Explain fully (example)

माता शत्रुः पिता वैरी etc.

This verse occurs in the Upadesamala section.

The parents of the boy, who has not been made to study become enemies to him. Because if he goes to an assembly of learned scholars he will not shine there. His ignorance will make him unfit to be there. He will be like the crane in the midst of the swans. Swans are very beautiful to look at. Crane with the long legs and beak will look ugly.

Education is a necessity for any person. All other possessions given to the child are useless. So parents

should educate their children. Hence the poet stresses the need for education.

Infant Reader.

I Annotation.

- i. विद्या धनं सर्वधनात् प्रधानम् ।
- ii. लवणं शुकानां विषम् ।
- iii. अहो वृद्धस्य कौशलम् ।
- iv. दुर्जनैः सह मैत्री न कर्तव्या ।
- v. त्वया साधु न कृतम् ।
- vi. कितवोऽयं असत्यवादी बालकः ।
- vii. सजीवोऽयं तस्यै दीयताम् ।
- viii. हंस मध्ये बको यथा ।
- ix. विद्वान् सर्वत्र पूज्यते ।
- x. न लोकः पारमार्थिकः ।
- xi. महतां विकृति कुतः ।
- xii. सत्यं जयति नानृतम् ।

II. For explanation read thoroughly all the verses in the upadesamala (lesson 30)

Krishnakarnamrita

- i. श्री कृष्णचन्द्र शिशिरी कुरु लोचनं च मे ।
- ii. हा हन्त हा हन्त कथं नयामि ।
- iii. सत्यं सत्यं दुर्लभं दैवतेषु ।
- iv. विलोक्य धात्री वदनं रुरोद ।
- v. किं किं बालक जल्पसीति रचितं धू धू कृतं पातु नः ।

- vi. गाता यस्य जगाम विस्मयपदं पायात् स नः केशवः ।
- vii. रीभिन्ने क धनुर्धनुरिति व्यग्रा गिरः पातु नः ।
- viii. नन्दस्य हन्त तनयो हृदयं धुनोति ।
- ix. नन्दस्य पुण्यनिचये मम भक्तिरस्तु ।
- x. सीतापते त्वां प्रणमामि पश्चात् ।

II Explain fully (first line of verse is given)

- i. मधुरतर -स्मितामृत-विमुग्ध-मुखाम्बुरुहम्
- ii. कदा वा कालिन्दी
- iii. भक्तिस्त्वयि स्थिरतरा भगवन् यदि स्यात् ।
- iv. अयि मुरलि मुकुन्द-स्मेर-वक्त्रारविन्द
- v. या शेखरे श्रुतिगिरां
- vi. वरमिममुपदेशं आद्रियध्वं
- vii. मा यात पान्थाः कथि भीमरथ्या
- viii. आनन्देन यशोदया समदनं गोपाङ्गनाभिः
- ix. उपासतामात्मविदः पुराणाः
- x. शम्भो स्वागतमास्यतामित इतो वामेन पद्मासन ।
- xi. कालिन्दी पुलिनोदरेषु मुसली ।
- xii. कस्त्वं बाल बलानुजः किमिह ते
- xiii. त्वयि प्रसन्ने मम किं गुणेन
- xiv. साष्टाङ्गपातमभिवन्द्य समस्त भावैः
- xv. सायङ्काले वनान्ते
- xvi. अङ्गुल्या कः क्वाटं प्रहरति

Grammar Points.

Sandhi.	Vowels.		
पर	+	उपकारः	= परोपकारः
पर	+	अपकारः	= परापकारः
अरुण	+	अरुण	= अरुणारुण
वक्त्र	+	अरविन्द	= वक्त्रारविन्द
फलानि	+	अवचित्य	= फलान्यवचित्य
तानि	+	आदाय	= तान्यादाय
कर्मणि	+	अविघ्नम्	= कर्मण्यविघ्नम्
इति	+	अवैमि	= इत्यवैमि
न	+	अहम्	= नाहम्

Consonants

तत्	+	च	= तच्च ।
यत्	+	चापलं	= यच्चापलम्
षट्	+	एते	= षडेते ।
विभ्राम्यत्	+	विपुल	= विभ्राम्यद्विपुल ।
स्यात्	+	दैवेन	= स्यादैवेन ।
तत्	+	वेणुनादनपरं	= तद्वेणुनादनपरम् ।
उपनिषत्	+	अर्थम्	= उपनिषदर्थम् ।
खेदात्	+	विलोक्य	= खेदाद्विलोक्य ।

अवग्रह (ऽ)

भूयः	+	अपि	= भूयोऽपि
पयः	+	अन्येद्युः	= पयोऽन्येद्युः
श्रान्तः	+	अभवत्	= श्रान्तोऽभवत्
का	+	अपि	= काऽपि
हस्तः	+	अपि	= हस्तोऽपि

सेवते	+	अस्मान्	= सेवतेऽस्मान्
पूरितः	+	अयम्	= पूरितोऽयम्
अतः	+	अयम्	= अतोऽयम्

Visarga sandhi

शिशोः	+	जननी	= शिशोर्जननी ।
पूर्वेद्युः	+	इव	= पूर्वेषुरिव ।
प्रीतिः	+	अवर्धत	= प्रीतिरवर्धत ।
निनदैः	+	वेणुम्	= निनदैर्वेणुम् ।
भक्तिः	+	त्वयि	= भक्तिस्त्वयि ।
कः	+	त्वम्	= कस्त्वम् ।

Forms of verbs based upon Text.

Infant Reader : Present tense Atmanepada

डयते	डयेते	डयन्ते ।	Lesson 10.
जायते	जायेते	जायन्ते ।	Lesson 10.
वर्तते	वर्तेते	वर्तन्ते ।	Lesson 11.
विद्यते	विद्येते	विद्यन्ते ।	Lesson 11.
प्रकाशते	प्रकाशेते	प्रकाशन्ते ।	Lesson 12.
द्योतते	द्योतेते	द्योतन्ते	Lesson 13.
प्रवर्तते	प्रवर्तेते	प्रवर्तन्ते	Lesson 27.
क्रियते	क्रियेते	क्रियन्ते	Lesson 28.
प्रार्थयते	प्रार्थयेते	प्रार्थयन्ते	Lesson 24.

Present Tense

अस्ति	स्तः	सन्ति	Lesson 15.
करोमि	कुर्वः	कुर्मः	Lesson 15.

Future :

क्रीडिष्यति	क्रीडिष्यतः	क्रीडिष्यन्ति	Lesson 18.
ब्रजिष्यति	ब्रजिष्यतः	ब्रजिष्यन्ति	
भविष्यति	भविष्यतः	भविष्यन्ति	Lesson 24.

Imperfect

अताडयत्	अताडयताम्	अताडयन्
अनिन्दत्	अनिन्दताम्	अनिन्दन्
अगच्छत्	अगच्छताम्	अगच्छन्
अदापयत्	अदापयताम्	अदापयन्

Imperative

स्पृश	स्पृशतम्	स्पृशत
कुरु	कुरुतम्	कुरुत
स्मर	स्मरतम्	स्मरत
भज	भजतम्	भजत
त्यज	त्यजतम्	त्यजत
उपविशतु	उपविशताम्	उपविशन्तु

Perfect

जगाम	जग्मतुः	जग्मुः
बभूव	बभूवतुः	बभूवुः

Krishnakarnamrita Verbs :

Present Tense (Parasmaipada)

Singular	Dual	Plural
स्मरामि	स्मरावः	स्मरामः
स्मरति	स्मरतः	स्मरन्ति
समाकर्षति	समाकर्षतः	समाकर्षन्ति
वदति	वदतः	वदन्ति
नयामि	नयावः	नयामः
लीलयामि	लीलयावः	लीलयामः
हरामि	हरावः	हरामः
प्रणमामि	प्रणमावः	प्रणमामः
अस्मि	स्वः	स्मः
करोमि	कुर्वः	कुर्मः

Present Tense- Atmanepada

भजे	भजावहे	भजामहे
याचे	याचावहे	याचामहे
वन्दे	वन्दावहे	वन्दामहे
कुरुषे	कुर्वाधे	कुरुध्वे
लभते	लभेते	लभन्ते
सेवते	सेवेते	सेवन्ते
दृश्यते	दृश्येते	दृश्यन्ते
विजयते	विजयेते	विजयन्ते

Imperative

कथय	कथयतम्	कथयत
कुरु	कुरुतम्	कुरुत
भवतु	भवताम्	भवन्तु
रमयतु	रमयताम्	रमयन्तु
अस्तु	स्ताम्	सन्तु

Imperfect Past

आश्रयेथाः	आश्रयेथाम्	आश्रयध्वम्
आसीत्	आस्ताम्	आसन्

Perfect Past

जगाम	जग्मतुः	जग्मुः
रुरोद	रुरुदतुः	रुरुदुः

[A]

Use of words in sentences:

1. सः अतीव पटुः । He is very clever.

रामः प्रभूतं धनम् अर्जति स्म ।

Rama was earning much wealth.

2. प्रायेण सर्वे वृक्षाः वसन्तसमये पुष्प्यन्ति ।

Mostly all tree bloom in spring season.

3. द्वौ माणवकौ कलहं कर्तुम् आरभेतां, अत्रान्तरे उपाध्यायः आगच्छत् ।

Two students began to quarrel; in the meanwhile the teacher came.

4. पेनवा केवलं तृणानि खादन्ति तथापि मधुरं क्षीरं यच्छन्ति च ।

Cows, though, they eat grass, still they give sweet milk.

5. बाल्यात् प्रभृति अहम् अत्र वसामि ।

Since childhood I live here.

6. अजाः स्वयमेव प्रचाराय गच्छन्ति स्वयमेव प्रत्यागच्छन्ति च ।

Goats themselves go for grazing and return.

7. न केवलं स बुद्धिमान् किंतु उद्यमी च ।

He is not only intelligent but also takes efforts.

8. रामः यद्यपि बुद्धिमान् तथापि अलसः ।

Rama though intelligent still he is lazy.

9. यदि सम्यक् पठिष्यसि. तर्हि श्रेयः प्राप्स्यसि ।

If you read well then you will attain greatness.

10. यत्र धूमः तत्र अग्निः ।

Where there is smoke there is fire.

11. यथा राजा तथा प्रजाः ।

Just as the king so are the citizens

12. रामेण सह सीता वनम् अगच्छत् ।

Sita went to the forest with Rama.

13. धैर्येण विना न लक्ष्मीः ।

Without courage there is no prosperity.

14. ह्यः अहं ग्रामम् अगच्छम् ।

Yesterday I went to the village.

15. भः रामः आगमिष्यति ।

Rama will come tomorrow.

16. अद्य आतपः अतीव तीव्रः
Today the heat is very severe.
17. इदानीम् ग्रीष्मकालः ।
Now it is summer.
18. अलम् भयेन । Enough of fear.
19. असत्यं मा वद । Do not speak lie.
20. सः ग्रामं प्रति गच्छति ।
He goes to the village.
21. प्रायेण लोकः गतानुगतिकः ।
Mostly people blindly follow one another.
22. प्रतिदिनं सः देवालयं गच्छति ।
Daily he goes to the temple.
23. प्रत्यहं अहं क्रीडाङ्गणं गच्छामि ।
Daily I go to the play-ground.
24. भेकाः उच्चैः रटन्ति
Frogs make noise loudly.

[B]

1. प्रति to towards Acc. छात्रः कलाशालां प्रति गच्छति ।
2. अन्तरेण except, without हरिमन्तरेण न सुखम् ।
(Except Hari happiness is not possible)
- 3.* विना without Acc. सः सहोदरं विना अन्नं न खादति ।

Instr. विनयेन विना का श्रीः ?

Abl. जलात् विना जीवनं दुष्करम् ।

4. सह with Instr. रामः कृष्णेन सह गच्छति ।
5. समम् with Instr. पिता पुत्रेण समं कुत्र गच्छति ।
6. साकम् with Instr. नृपः सचिवैः साकं आलोचयति ।
7. सार्धम् with Instr. सीता रामेण सार्धं वनं गच्छति ।
8. अलम् enough of away with Instr. अलं भयेन । अलं विवादेन । अलं विपदेन ।
9. कृतम् " कृतं अत्यादरेण । कृतं परिहासेन ।
10. नमः salutations. Dative रामाय नमः । कृष्णाय नमः । सीतायै नमः ।
11. स्वस्ति " स्वस्ति प्रजाभ्यः ।
12. स्वाहा " अग्रये स्वाहा ।
13. स्वधा " पितृभ्यः स्वधा ।
14. प्रभृति wards since Ablative शैशवात् प्रभृति अत्रैव वसामि ।
15. बहिः outside गृहात् बहिः आगच्छ ।
16. ऋते except without सत्यात् ऋते न धर्मः ।
17. आ From, till आ बालयात् सः क्रूरः ।
18. उपरि about genetive प्रासादस्य उपरि गच्छामि ।
19. अधः beneath नरः वक्षस्य अधः तिष्ठति ।
20. अग्रे before genetive सः गृहस्य अग्रे तिष्ठति ।
21. अन्तः inside गोपालः गृहस्य अन्तः पठति ।

Exercise 1

I Translation from English to Sanskrit and Sanskrit to English

1. बालकः किं पठति ? (फलम्, पुस्तकम्)
2. सारथिः किं नयति ? (रथम्, ग्रामम्)
3. पिता कुत्र गच्छति ? (नगरम्, अश्वम्)
4. पुरुषः किं खादति ? (फलम्, वनम्)
5. रामः किं पिबति ? (जलम्, वनम्)
6. नृपः कुत्र गच्छति ? (देशान्तरम्, नौकाम्)
7. अश्वः किम् चरति ? (तृणम्, फलम्)
8. बालः किम् आनयति ? (पुष्पम्, वृक्षम्)
9. कृषकः किं वपति ? (बीजम्, पत्रम्)
10. सः किं लिखति ? (पत्रम्, नृणम्)

II Fill up the blanks with suitable verbs.

पठति, खादति, पिबति, गच्छति, वपति, धावति ।

1. पुरुषः फलम् ——— ।
2. बालकः पुस्तकम् ——— ।
3. मोहनः विद्यालयम् ——— ।
4. अश्वः शीघ्रं ——— ।
5. कृषकः बीजं ——— ।
6. सीता जलं ——— ।

III Translate into Sanskrit:

1. Rama eats a fruit.
2. A boy reads a book.
3. Suresh goes home.
4. The girls bring flowers.
5. The king ascends the horse.
6. The child calls the moon.
7. The flowers bloom.
8. The eye throbs.

Exercise 2

I Translate into Sanskrit:

1. I see a goat.
2. You two go to the school.
3. Rama reads the book.
4. He writes a letter.
5. A bird eats the seed.
6. A boy reads the letter.
7. Sita eats food.
8. A peacock eats a snake.
9. I see two swans.
10. Rama goes to the temple.

III

- | | |
|-----------|-----------------|
| 1. अश्वेन | 2. नेत्राभ्याम् |
| 3. करैः | 4. फलैः |
| 5. शकटेन | 6. वृक्षाभ्याम् |
| 7. गजैः | 8. अजेन |

IV. Identify the following:

Instrumental Singular

पत्रेण

तटाकः

पादाभ्याम्

हंसान्

शरीराणि

बाणभ्याम्

कुलेन

बालैः

नेत्राभ्याम्

पुष्पम्

पात्रेण

V Translate into English

1. रामः कृष्णाय पुस्तकं यच्छति ।
2. अहं अध्ययनाय पाठालयं गच्छामि ।

11. We two salute God.
12. The king protects the country.
13. They see the teacher.
14. We see a bird.
15. They two drink milk.

II Translate into English

1. अहं हस्तेन पत्रं लिखामि ।
2. भक्ताः पुष्पैः रामं पूजयन्ति ।
3. ते नेत्राभ्यां चन्द्रं पश्यन्ति ।
4. आवां कन्दुकेन क्रीडावः ।
5. कृषकाः हस्तेन बीजानि वपन्ति ।
6. यूथं पापेन नश्यथ ।
7. अहं शकटेन गृहं गच्छामि ।
8. ते क्षेपण्या नौकां क्षिपन्ति ।
9. त्वं पुष्पेण देवं पूजयसि ।
10. जनः नेत्राभ्यां पश्यति ।
11. तटाकः पुष्पैः लसति ।
12. गजः करेण जलं पिबति ।
13. वयं मित्रेण सह चित्रं पश्यामः ।
14. नारी पत्या विलसति ।

3. कृष्णः पित्राय पत्रं लिखति ।
4. भक्ताः सुखाय ईश्वरं पूजयन्ति ।
5. पत्रहारः कृष्णाय पत्रं यच्छति ।
6. वयं वृक्षाय जलं नयामः ।
7. नरः मोक्षाय देवं पूजयति ।
8. पिता पुत्राय कृप्यति ।
9. यजमानः भृत्याय कुप्यति ।
10. बालकाय मोदकं रोचते ।
11. कृषकः धान्याय बीजं वपति ।
12. त्वं भोजनाय गृहं गच्छसि ।
13. मित्राय पुस्तकं नयसि ।
14. गुरुः शिष्याय पाठं शिक्षयति ।

VI Identify the following:

Dative

Singular

1. वृक्षाय
2. फलेभ्यः
3. सहोदराभ्याम्
4. कृषकाय
5. सिंहेभ्यः
6. भक्तेभ्यः
7. अश्वाय

8. आचार्याभ्याम्
9. बालकेभ्यः
10. नृपाय
11. रामान्
12. फलानि
13. नेत्रे
14. अजेन
15. बालम्
16. करेण
17. अश्वैः
18. गृहम्
19. आचार्यैः
20. कर्णेन

VII Translate into Sanskrit:

1. They go to the garden for fruit.
2. We go to school for study.
3. The teacher teaches virtue to the students.
4. Madhva gives money to his brother.
5. Modesty leads to happiness.
6. The trees bear fruits for others.
7. You give the book to (your) friend.

8. Hari goes to the garden for playing.
9. Two students go to the Village.
10. Greediness leads to destruction.
11. Salutation to Rama.
12. They go to the garden with friends.
13. Rama goes to college.
14. I worship Rama with flowers.
15. A wicked minister is for the destruction of the kingdom.

VIII Translate into English

1. बालकः हस्तात् कन्दुकं क्षिपति ।
2. सः कृपात् जलं आनयति ।
3. बालकाः विद्यालयात् आगच्छति ।
4. वृक्षात् पत्राणि पतन्ति ।
5. नृपः प्रासादात् जनान् पश्यति ।
6. अहं पुस्तकालयात् मित्राय पुस्तकं आनयामि ।
7. शिखरात् जलं प्रवहति ।
8. पात्रात् जलं स्रवति ।
9. आचार्यः पीठात् उत्तिष्ठति ।
10. हरिः सिंहात् त्रस्यति ।
11. बकः वडाकात् मत्स्यान् गृह्णाति ।
12. सर्पः बिलात् अपसर्पति ।

13. सत्ताज्ञात् कीर्तिः भवति ।
14. हंसः क्षीरात् नीरं पृथक् करोति ।
15. भृङ्गः पुष्पान् पुष्पं चलति ।
16. सीता उटजात् बहिः निर्गच्छति ।

IX Translate into Sanskrit :

1. The boy falls from the horse.
2. The God protects devotees from sin.
3. I come from the garden.
4. They bring flowers from the garden.
5. Sorrow comes out of greediness.
6. Tears fall from they eyes.
7. Where are you going from the house ?
8. Rama went from forest to forest.
9. We bring books from the library.
10. The students come from the school.
11. The book falls from the hand.
12. Mother comes from the city.
13. He throws the burden from the head.
14. The bee drinks honey from the flowers.
15. The vessel falls from his two hands.
16. The bird flies from tree to tree.

17. The foreigner goes from the village to the city.
18. I go from shop to shop.
19. Two boys come from the temple.
20. Hari comes from the play-ground.



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OVERVIEW

This Package of learning materials deals with the following lessons

- 15 Grammar—Nouns with different Vowel endings; masculine, feminine and neuter forms.
- 16 Grammar—Verbs; Active and Passive Voices.
- 17 Grammar—Infinitive of purpose and Indeclinable Past Participle.
- 18 Nouns and Pronouns—Declension.
- 19 Sandhis

15 Sanskrit Grammar

General Introduction:

Sanskrit Grammar was first systematised by Panini, a great grammarian who flourished in the 4th Cent B. C. His treatise on grammar, the *Astadhyayi* (अष्टाध्यायी) and another work on grammar, the *Siddhantakāumudī* (सिद्धान्तकौमुदी) based on Panini's work form the main texts for the study of Sanskrit grammar. Sanskrit language is generally considered by the grammarians to be based upon a number of root words which in turn with the addition of suitable prefixes and affixes give rise to the words. We shall here deal with a general account of the classification of nouns into various genders, the pronouns, verbs and their classification etc.

Nouns :

In Sanskrit there are three genders : (a) Masculine (b) Feminine and (c) Neuter. Nouns in this language are classified into these three genders. This classification does not depend upon the meanings of the words. For eg. दाराः Wife (Masculine); भार्या wife (feminine) and कलत्रम् wife (Neuter). This shows how there are three words in Sanskrit for wife used in the three genders.

In general names of males or words denoting males are in Masculine gender and those of females are in feminine. But it should also be borne in mind that such a classification is only arbitrary. The words ending in long vowels as आ, ई etc., are feminine.

Another classification of the vowels is that they are either vowel ending (स्वरान्त) as राम (Rama), हरि (Hari), गुरु (Guru), etc., or they are consonant ending (व्यञ्जन अन्त) as राजन् (Rajan) सुहृद् (Suhrd) etc.

The Table below will give an idea of the classification of nouns in different genders.

Endings	M	F	N
Vowel			
अ	देव, अज		वन
आ		रमा, रुता	
इ	हरि, कवि	मति	वारि
ई		नबी, नारी	
उ	मानु, गुरु	धेनु	मधु
ऊ		वधू	
ऋ	पितृ	मातृ	घातृ
Consonant	नरत्	वाच्	मनस्

I अ ending Masculine Nouns.

- | | |
|------------------------|------------------------|
| (1) हस्तः (hand) | (2) समुद्रः (Sea) |
| (3) गजः (elephant) | (4) व्याघ्रः (Tiger) |
| (5) रामः (Rama) | (6) सर्पः (Serpant) |
| (7) नृपः (King) | (8) बालः (Boy) |
| (9) पाठालयः (School) | (10) छात्रः (Student) |
| (11) विघ्नः (Obstacle) | (12) कन्दुकः (Ball) |
| (13) सूर्यः (Sun) | (14) रूप्यकः (Rupco) |
| (15) आहारः (Food) | (16) बत्सः (Calf) |
| (17) रथः (Chariot) | (18) अक्षतः (Mountain) |
| (19) नटः (Actor) | (20) घटः (Pot) |

II आ ending Feminine Nouns.

- | | |
|----------------------|-----------------------------|
| (1) लता (Creeper) | (2) माला (Garland) |
| (3) सेना (Army) | (4) शाखा (Branch) |
| (5) ऊर्णा (Wool) | (6) क्रीडा (Sports) |
| (7) वेला (Time) | (8) कथा (Story) |
| (9) आज्ञा (Order) | (10) कन्या (Girl) |
| (11) देवता (Goddess) | (12) नौका (Boat) |
| (13) मक्षिका (Bee) | (14) बीणा (Lute) |
| (15) घण्टा (Bell) | (16) कुञ्चिका (Key) |
| (17) वार्ता (News) | (18) रेखा (Line) |
| (19) कक्षा (Class) | (20) सन्ध्या (Evening time) |

III अ ending neuter Nouns

- | | |
|--------------------------|------------------------|
| (1) कमलम् (Lotus) | (2) नेत्रम् (Eye) |
| (3) पात्रम् (Vessel) | (4) गात्रम् (Body) |
| (5) विश्वम् (Universe) | (6) पुष्पम् (Flower) |
| (7) पर्णम् (Leaf) | (8) तृणम् (Grass) |
| (9) चक्रम् (Wheel) | (10) शकटम् (Cart) |
| (11) ज्ञानम् (Knowledge) | (12) पीठम् (Seat) |
| (13) बीजम् (Seed) | (14) मित्रम् (Friend) |
| (15) धनम् (Wealth) | (16) वनम् (Forest) |
| (17) फलम् (Fruit) | (18) चित्रम् (Picture) |
| (19) पत्रम् (Leaf) | (20) कोटरम् (Hollow) |

Pronouns are divided into Demonstrative, Personal and Interrogative. Pronouns also have genders.

Declensions :

Declension is the formation of the nouns into different cases and numbers by the addition of proper suffixes. There are eight cases in Sanskrit. These cases enable the grammatical function of a noun in a sentence. When case endings are added to the root words then the finalised form is got. For eg. राम becomes रामः when it is subject and रामम् when it is an object. These case endings serve the purpose of prepositions such as 'with', 'by', 'to', 'for', 'from', 'of', 'in', etc. There are eight cases in Sanskrit. They are Nominative, Accusative, Instrumental, Dative, Genitive, Ablative Locative and Vocative.

There are three numbers in Sanskrit: Singular (एकवचन), Dual (द्विवचन) and Plural (बहुवचन). Singular denotes one person or a thing, Dual two and plural three or more.

Verbs :

A Sanskrit verb is given in the vocabulary in the form known as verbal root (धातु). However some verbs appear in other than the root forms (secondary root forms) due to the application of certain grammatical rules. The termination for indicating the tenses and moods are added to the primary roots or secondary root forms.

The roots are divided on two grounds; (1) on the terminations that are added and (2) conjugation or groups.

1 There are two sets of terminations called Parasmaipada and Atmanepada. Some roots exclusively take parasmaipada terminations, some Atmanepada and some others both. When the action has a reference to the agent himself or the fruit of the action goes to the agent the root verb takes the Atmanepada terminations. Eg. यजते means he performs a sacrifice for himself. यजति means he performs the sacrifice for another. When the action has a reference to another

person or thing or when the fruit of the action accrues to another it is parasmaipada. Eg. पचति He cooks for another person.

(2) Another distinction of the roots is on the basis of conjugation which is a grammatical one. There are ten groups or conjugations (गणः) of roots. Each conjugation has a special sign which is to be added to the root before the terminations are added. We shall deal with I, IV, VI and Xth conjugations only.

As in other languages in Sanskrit also there are three persons: First Second and Third. First person indicates 'I', Second 'You' and Third 'He, She, It' and other nouns.

Cases (विभक्ति)

As already referred to there are eight cases in Sanskrit. These cases express the relations between words in a sentence. The following sentences will give an idea of the use of different cases.

1 Nominative:

रामः पठति ।

Rama reads.

बालः तिष्ठति ।

The Boy is standing

In a sentence it is the subject of the verb.

2. Accusative :

बालः पुस्तकं पठति

A boy reads the book

A boy is reading the book.

सः जलं पिबति

He drinks water.

He is drinking water.

The object of a sentence is put in the Accusative case.

3. Instrumental :

बालः कन्दुकेन क्रीडति

Boy plays with the ball.

नरः शकटेन गच्छति

Man goes by the cart.

This case denotes the instrumental or means of action.

4. Dative :

सुरेशः बालाय फलं यच्छति

Suresh gives the fruit to the boy.

वयं ज्ञानाय पठामः

We read for knowledge.

Dative case is used to convey the purpose or the action. It also indicates the person or thing for whose benefit an action is done.

5. Ablative :

बालः वृक्षात् पतति

Boy falls from the tree.

नरः ग्रामात् आगच्छति

Man comes from the village.

The Ablative case shows separation of one thing from another. It corresponds to the English preposition 'from' and 'then'.

6. Genitive :

कूपस्य जलं मधुरम् ।

The water of the well is sweet.

इदं रामस्य गृहम् ।

This is Rama's house.

The Locative shows the relation of one noun to another. It is also used to express the sense of possessing something.

7. Locative

काकः आकाशे उडति ।

The Crow flies in the sky.

अहं प्रातःकाले पठामि ।

I read in the morning.

The Locative case is used for denoting the place of an action (in, on, upon, among) and also time.

8. Vocative:

हे राम! त्वं कुत्र गच्छसि?

O Rama, where are you going?

हे बाल! त्वं अपलः असि?

O boy! you are naughty.

This is used for addressing a person or calling one. In the book Infant Reader, nouns in all these eight cases and verbs in present tense in the three persons and numbers are given from lesson 1 to 10.

16. Grammar

Verbs:

It was mentioned in the Introduction that there are ten classes or गण-s of verbs. The conjugation of verbs in the first गण here are given. The sign of the first गण is 'अ'. When the अ is added to the root a change called गुण takes place. The following table gives the guna and vridhhi changes.

	अ	इ, ई	उ, ऊ	ऋ, ॠ	ऌ
गुण	अ	ए	ओ	अर्	अल्
वृद्धि	आ	ऐ	औ	आर्	आल्

In this conjugation the final vowel of the root takes its 'गुण' substitute before the अ, the sign of the first conjugation.

नयति=नी+अ+ति=ने+अ+ति=नय्+अ+ति

In getting these forms नी will have to be changed to ने before अ

e. g. ति=न्+इ+अ=न्+ए+अ.

Now this ने i.e. ए in ने is followed by another vowel of the conjugational sign. These must be combined. This ने becomes नय् or ए becomes अय्. Thus we have

नय्+अ+ति=नयति ।

but जीव्+अ+ति=जीवति ।

Terminations—Present Tense.

	Parasmaipada (P)			Atmanepada (A)		
	Singular	Dual	Plural	Singular	Dual	Plural
I Person	मि	वः	मः	इ	वहे	महे
II Person	सि	वः	थ	से	इथे	ध्वे
III Person	ति	तः	अस्ति	ते	इते	अन्ते

Present Tense

	Parasmaipada (P)			Atmanepada (P)		
नी (to lead)						
नयामि	नयावः	नयामः	लभे	नयावहे	नयामहे	
नयसि	नयवः	नयथ	लभसे	नयसेथे	नयध्वे	
नयति	नयतः	नयन्ति	लभन्ते	लभेते	लभन्ते	

Exercise I. Write the following roots in Present Tense. For convenience sake the root forms after modification are given within brackets.

- (1) गम् (गच्छ्) to go (P)
- (2) रम् (रिच्छ्) to stand (P)
- (3) फल् (फल्) to bear fruit (P)
- (4) पल् (पल्) to fall (P)
- (5) पृष् (पृष्) to read (P)
- (6) वृष् (वृष्) to speak (P)
- (7) धाव् (धाव्) to run (P)
- (8) वृष् (वृष्) to grow (P)
- (9) वृष् (वृष्) to salute (A)
- (10) वृष् (वृष्) to fly (A)
- (11) वृष् (वृष्) to be (A)
- (12) वृष् (वृष्) to worship (P) (A)
- (13) वृष् (वृष्) to bear (P) (A)
- (14) वृष् (वृष्) to call (P) (A)
- (15) नी (नय्) to lead (P) (A)

Fourth Conjugation

The sign of the fourth conjugation is 'य'

नृत्य। य। सि - नृत्यसि you dance.

युध्य। य। ते - युध्यते He, She, It, fights

P

A

I	नृत्यामि	नृत्यावः	नृत्यामः	युध्ये	युध्यावहे	युध्यामहे
II	नृत्यसि	नृत्यथः	नृत्यथ	युध्यसे	युध्येथे	युध्यध्वे
III	नृत्यति	नृत्यतः	नृत्यन्ति	युध्यते	युध्येते	युध्यन्ते

Exercise I. Try to write the following roots.

- (1) तुष् to be pleased (P)
- (2) नश् to perish (P)
- (3) पुष् to nourish (P)
- (4) स्विद् to sweat (P)
- (5) अम् (आम्) to wander (P)

Sixth Conjugation :

The conjugation sign is 'अ'

सृज् + अ + ति = सृजति ।

सृ - झिय् + अ + इ = झिध्वे ।

सृज् to create (P)

I	सृजामि	सृजावः	सृजामः	सृज्ते	सृजावहे	सृजामहे
II	सृजसि	सृजथः	सृजथ	सृजसे	सृजथे	सृजध्वे
III	सृजति	सृजतः	सृजन्ति	सृजते	सृज्येते	सृजन्ते

Exercise I.

- (1) लिख् to write (P)
- (2) विश् to enter (P)

(1) शृण् to touch (P)

(4) फुट् to burst (P)

(1) शिष् (शिष्) to seek (P) (A)

(6) मुष् (मुष्) to release (P) (A)

Tenth Conjugation

The Conjugational sign is अय. In this conjugation the main characteristic is the (वृद्धि) change though गुण also takes place in some cases.

Example : (1) The penultimate अ takes वृद्धि.

ताड् + अय + ति

ताड् + अय + ति = ताडयति (beats)

(2) The penultimate short vowel (except) अ takes गुण

चुर् + अय + ति

— चोर् + अय + ति

— चोरयति । Steals.

गन् to count (P)

I गणयामि गणयावः गणयामः ।

II गणयसि गणयथः गणयथ ।

III गणयति गणयतः गणयन्ति ।

A रच् to arrange

I रचये रचयावहे रचयामहे ।

II रचयसे रचयेये रचयसे ।

III रचयते रचयेते रचयन्ते ।

Exercise :

- (1) कश् to tell (P)
- (2) चोर (चोर्) to steal (P)
- (3) भस् to threaten (A)
- (4) क्षल् (क्षाल्) to wash (P) (A)
- (5) तड् (ताड्) to beat (P) (A)
- (6) शूष् to adorn (P) (A)
- (7) पीड् to trouble (P) (A)
- (8) पूज् to worship (P) (A)
- (9) वर्ण् to describe (P) (A)
- (10) दण्ड् to punish (P) (A)
- (11) चिन्त् to think (P) (A)
- (12) गन् to count (P) (A)
- (13) रच् to arrange (P) (A)
- (14) स्पृह् to long for (P) (A)

Imperative Mood

The Imperative mood primarily expresses command or injunction. In the second person which is the most common use of the Imperative, it expresses command, desire, advice, blessing etc. In the first person it expresses a question or implies a necessity. In the third person, it generally expresses a blessing.

Fig. I Person: किं गच्छामः? Shall we go?

II Person: त्वं गच्छ । You go.

एवं कुरु । Do like this.

जलम् आनय । Bring water.

III Person: शुभं भवतु । May welfare be to him.

Imperative Terminations

	(P)	(A)
I	आनि आव आम ऐ आवहै आमहै	
II	— तम् त त्व इयाम् ध्वम्	
III	तु ताम् अन्तु ताम् इताम् अन्ताम्	
	नयानि नयाव नयाम	
	नय नयतम् नयत	
	मयतु नयताम् नयन्तु	
	लभे लभावहे लभामहे	
	लभस्व लभेश्याम् लभध्वम्	
	लभताम् लभेताम् लभन्ताम्	

Conjugate the roots given under the Lesson (Present Tense) in the Imperative Mood.

Past Tense:

There are three varieties of Past Tense in Sanskrit. They are Imperfect, Perfect and Aorist.

The Imperfect is used to convey a past action which was not done today, but was done yesterday or prior to it. i.e. recent past.

The perfect is used to narrate events that took place in there mote past and which are not witnessed by the speaker.

We shall study the Imperfect and Perfect Past.

Imperfect Terminations

	P			A		
I	अम्	व	म	इ	वहि	महि
II	स्(ः)	तम्	त	थास्(ः)	इयाम्	ध्वम्
III	त्	ताम्	अन्	त	इताम्	अन्त

While forming the Imperfect the augment अ is prefixed to a root पठ् (P) to read

Augment Root Conjugation sign Termination
अ + पठ् + अ + अम् = अपठम्

गच्छत् with a preposition अव = to understand

अव + अ + गच्छ + अ + अम् = अवगच्छम्

नी [नय] (P) to lead.

I	अनयम्	अनयाव	अनयाम
II	अनयः	अनयतम्	अनयत
III	आनयत्	आनयताम्	आनयन्
सम् (A) to get			
	अलभे	अलभाबहि	अलभामहि
	अलभथाः	अलभेयाम्	अलभध्वम्
	अलभत	अलभेताम्	अलभन्त

Exercise (1) Conjugate the roots given earlier in the lesson (Present Tense)

(2) Write the other forms of the following :

- | | |
|-----------------|------------------|
| (i) मलिषम् । | (ii) अगच्छम् । |
| (iii) अताडयत् । | (iv) अवर्तत । |
| (v) अनुत्यः । | (vi) अगणयत् । |
| (vii) अकथयत् । | (viii) अरमत । |
| (ix) अभाषेत । | (x) अवर्धत । |
| (xi) अयाचे । | (xii) अभजः । |
| (xiii) असहत् । | (xiv) अतिष्ठम् । |
| (xv) अशिक्षयः । | (xvi) अहंसः । |

Perfect (Past) Tense

	S	D	P
(1) भू (भव्) (P)	बभूव	बभूवतुः	बभूवुः
(2) भाष् to speak (A)	बभाषे	बभाषाते	बभाषिरे
(3) गच्छ to go (P)	बभूव	बभूवतुः	बभूवुः
(4) गम् to go (P)	जगाम	जगमतुः	जगमुः
(5) क्रुष् to be angry	चुक्रुष	चुक्रुषतुः	चुक्रुषुः
(6) दृश् to see	दृश	दृशतुः	दृशुः

Some important roots and their conjugation:

अस् to be (P)

Present Tense

Imperfict

I	अस्मि	स्वः	स्मः	आसम्	आस्व	आस्म
II	असि	स्थः	स्थ	आसीः	आस्तम्	आस्त
III	अस्ति	स्तः	सन्ति	आसीत्	आस्ताम्	आसन्

Imperative Mood

I	असानि	असाव	असाम
II	एधि—स्तात्	स्तम्	स्त
III	अस्तु—स्तात्	स्ताम्	सन्तु

कृ (कर्) to do (A) (P)

Present Tense

Parasmaipada

I	करोमि	कुर्वः	कुर्मः
II	करोषि	कुरुथः	कुरुथ
III	करोति	कुरुतः	कुर्वन्ति

Imperfect Past Tense

I	अकरवम्	अकुर्व	अकुर्म
II	अकरोः	अकुरुतम्	अकुरुत
III	अकरोत्	अकुरुताम्	अकुर्वन्

Imperative Mood

I	करवाणि	करवाव	करवाम
II	कुरु—कुरुतात्	कुरुतम्	कुरुत
III	करोतु—कुरुतात्	कुरुताम्	कुर्वन्तु

Present Tense

Atmanepada

I	कुर्वे	कुर्वहे	कुर्महे
II	कुरुषे	कुर्वथि	कुरुष्वे
III	कुरुते	कुर्वति	कुर्वते

Imperfect

Past Tense

I	अकुर्वि	अकुर्वहि	अकुर्महि
II	अकुरुथाः	अकुर्वथाम्	अकुरुष्वम्
III	अकुरुत	अकुर्वताम्	अकुर्वत

Imperative Mood

I	करव	करवावहे	करवामहे
II	कुरुष्व	कुर्वथाम्	कुरुष्वम्
III	कुरुताम्	कुर्वताम्	कुर्वताम्

विद् to be, to exist	एकवचन	द्विवचन	बहुवचन
1st Person	विद्ये	विद्यावहे	विद्यामहे
2nd person	विद्यसे	विद्यथे	विद्यध्वे
3rd person	विद्यते	विद्यते	विद्यन्ते
1st person	विद्यं	विद्यावहं	विद्यामहं
2nd person	विद्यस्व	विद्येयाम्	विद्यध्वम्
3rd person	विद्यताम्	विद्येताम्	विद्यन्ताम्
1st person	अविद्ये	अविद्यावहि	अविद्यामहि
2nd person	अविद्यथाः	अविद्येयाम्	अविद्यध्वम्
3rd person	अविद्यत	अविद्येताम्	अविद्यन्त

Exercise : Identify the following.

Eg.	अकथयन्	Imperative	Third person	Singular
	करिष्यति			
	कर्षतु			
	क्रीडन्तु			
	क्रीड			
	अगच्छत्			

चरन्
गच्छन्
गमिष्यन्ति
अघावन्
चलन्ति
पठसि
पठानि
चलामि
धावेताम्
अनृत्यन्
पठिष्यन्ति
अपूजयत्
अपतन्

Exercise I. Give the other forms of the following as specified :

पूग	1st person
वग	3rd person
वाव	2nd person
पू	1st person
वग	2nd person

बल् 3rd person

क्रीड् 3rd person

स्था 1st person

Exercise II Recognise the following

Eg.	अक्रीडन्	Imperfect	III Person	Plural
	पठिष्यति			
	गच्छन्ति			
	अतिष्ठत्			
	हसिष्यन्ति			
	अमबताम्			
	पठय			
	गर्जसि			
	अपचत्			
	चलन्ति			
	पाठ्यति			
	दक्षायः			
	नमामि			
	भविष्यन्ति			
	वदन्ति			
	करिष्यामि			

Active and Passive Voice :

In Sanskrit there are two voices : Active and Passive. Transitive verbs (i.e. verbs which have an object) are conjugated in both active and passive voice. Intransitive verbs are conjugated in active voice and impersonal constructions.

When a sentence is changed from active to passive voice the subject of the active sentence is put in the Instrumental case and object in the Nominative case. The verb agrees with the subject of the passive sentence in person and number.

नलः दमयन्तीं त्यजति ।

Nala abandons Damayanti.

नलेन दमयन्ती त्यज्यते ।

Damayanti is abandoned by Nala.

बालः नक्षत्राणि गणयति ।

A boy counts the stars.

बालेन नक्षत्राणि गण्यन्ते ।

Stars are being counted by the boy.

In passive voice the suffix 'य' is added to the root. After adding 'य' the verb takes the Atmanepada termination.

त्यजति becomes त्यज् + य + ते = त्यज्यते ।

In an impersonal construction the subject in the original sentence is put in the instrumental and the third person singular of the passive form of the intransitive root is used.

बालाः हसन्ति ।

Boys laugh.

बालैः हस्यते ।

Laughing is done by the boys.

बालाः क्रीडन्ति । बालैः क्रीड्यते ।

Examples

कपयः फलानि खादन्ति ।

कपिभिः फलानि खाद्यन्ते ।

अश्वः तृणं चरन्ति ।

अश्वैः तृणं चर्यते ।

Exercise

Change the voice in the following sentences :

(1) शाकटिकः वृषभौ ताडयति ।

(2) व्याघ्रः आहाराय भ्राम्यति ।

(3) वयं ज्ञानाय पठामः ।

(4) मक्षिकाः मधु पिबन्ति ।

(5) काकः शाखायां उपविशति ।

(6) मालविका सम्पत् वीणां वादयति ।

(7) कृष्णः मधुरं गायति ।

(8) राजा पाठं पठति ।

(9) बालमुत्रहृष्यः विनायकं पूजयति ।

(10) शुकः नरीचं भक्षयति ।

(11) अहं पत्रं लिखामि ।

(12) सः इमां कुञ्चिकया उद्धाटयति ।

(13) सुजाता बालम् आनयति ।

(14) शशिकुमारः चित्रं पश्यति ।

17 Grammar

Infinitive of purpose and Indeclinable Past Participle :

I. Infinitive of purpose is formed by adding **तुम्** to the root after making the **गुण** change in the medial vowel and a final vowel:

eg: गम्-गन्तुम्; जि-जेतुम्; चूर्-चोरयितुम् ।

(1) The infinitive is used to express the purpose of an action—
विद्याम् अधिगन्तुं सः आगच्छति—He comes for acquiring knowledge,

(2) This is used to express the meaning 'to wish'—गीतं श्रेतुम्
इच्छामि । I wish to hear the music.

(3) It is also used to express a polite request—मां रक्षितुम् अर्हसि
You should protect me.

II. Indeclinable Past Participle is formed (i) by adding
त्वा (वत्वा) to the root: गम् - गत्वा; पत् - पतित्वा; लभ्-लब्ध्वा ।

(ii) by adding य् when the root is preceded by a preposition :

अनु + भू = अनुभूय; वि + जि = विजित्य; आ + नी = आनीय ।

When two different actions are performed by the same agent the first of the two actions is expressed by Indeclinable Past Participle:
गृहं गत्वा जलं अपिबम्—I went home and drank water (Having gone to the house I drank water.)

Memorise the forms given below:

	Infinitive of Purpose	Indeclinable Past Participle
दा (यच्छ) to give	दातुम्	दत्त्वा
आप् to obtain	आप्तुम्	आप्त्वा
वस् to live	वस्तुम्	उषित्वा
स्वप् to sleep	स्वप्तुम्	सुप्तवा
जि (जय्) to conquer	जेतुम्	जित्वा
कृ (कर्) to do	कर्तुम्	कृत्वा
नी (नय्) to lead	नेतुम्	नीत्वा
क्षिप् to throw	क्षेप्तुम्	क्षिप्त्वा
मुच् (मुञ्च) to release	मोक्तुम्	मुक्त्वा
पच् to cook	पक्तुम्	पक्त्वा
बुध् (बोध्) to know or understand	बोद्धुम्	बुद्ध्वा
रुह् (रोह्) to grow	रोद्धुम्	रुद्ध्वा
सह् to bear, suffer	सोदुम्	सोद्ध्वा
वह् to bear, carry	वोद्धुम्	ऊद्ध्वा
दह् to burn	दग्धुम्	दग्ध्वा

सृज् to create	सृष्टुम्	सृष्ट्वा
दृश् (पश्य) to see	दृष्टुम्	दृष्ट्वा
प्रच्छ् (पृच्छ) to ask	प्रष्टुम्	पृष्ट्वा
हन् to kill	हन्तुम्	हत्वा
मन् to think	मन्तुम्	मत्वा
गम (गच्छ) to go	गन्तुम्	गत्वा
रम् to rejoice	रन्तुम्	रत्वा
ध्म to think	ध्यातुम्	ध्यात्वा
वै to protect	व्रातुम्	व्रात्वा
ह्व to call	ह्वानुम्	ह्वत्वा
गे (गाय्) to sing	गातुम्	गीत्वा
गम् (गच्छ) with आ	आगन्तुं	आगत्य
पा (पिब्) to drink	पातुम्	पीत्वा
कृ with स्वी	स्वीकर्तुम्	स्वीकृत्य
स्था (तिष्ठ) to stand	स्थातुम्	स्थित्वा
क्री to purchase	क्रीनुम्	क्रीत्वा
धृ (धर्) to support or bear	धर्तुम्	धृत्वा
श्रु to hear	श्रोतुम्	श्रुत्वा
भू (भव) to be	भवितुम्	भूत्वा

पठ् to read	पठितुम्	पठित्वा
बुध् (बोध्) to know	बोधितुम्	बोधित्वा
तड् (ताड्) to beat	ताडयितुम्	ताडयित्वा
रच् to arrange	रचयितुम्	रचयित्वा
हन् to kill	हन्तुम्	हत्वा
ग्रह् to take	ग्रहीतुम्	गृहीत्वा
लभ् to get	लब्धुम्	लब्ध्वा

18. Nouns and Pronouns: Declension

In this section Declensions of a few important vowel ending nouns and a few pronouns are given. In the infant reader upto lesson 10 the case forms of different vowel endings are given student can take a few words given below, and try to decline them.

1. अ ending Masculine अजः, गजः, बालः, हंसः

इ , कापि, सारथिः

उ , शिशुः

ऋ , पितृ, जामातृ

2. आ ending Feminine शाखा, लता

उ , धेनुः

3. अ ending Neuter पद्मम्, पात्रम् नेत्रम्, तृणम् etc.

DECLENSIONS

अकारान्तः पुल्लिङ्गः बाल-अ ending Masculine

Case	Number		Gender
	Singular एक	Dual द्वि	Plural बहु
1. प्रथमा Nominative	बालः	बालौ	बालाः
2. द्वितीया Accusative	बालम्	बालौ	बालान्



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OVERVIEW

This Package of learning materials deals with the following lessons

18 Nouns and Pronouns—Declension.

19 Sandhis

4	रमायं	रमाभ्याम्	रमाभ्यः
5	रमायाः	रमाभ्याम्	रमाभ्यः
6	रमाबाः	रमयोः	रमाणाम्
7	रमायाम्	रमयोः	रमासु
8	हे रमे	हे रमे	हे रामः

इकारान्तः पुल्लिङ्गः 'कवि' शब्दः

1	कविः	कवी	कव्यः
2	कविम्	कवी	कवीन्
3	कविना	कविभ्याम्	कविभिः
4	कवये	कविभ्याम्	कविभ्यः
5	कवेः	कविभ्याम्	कविभ्यः
6	कवेः	कव्ययोः	कवीनाम्
7	कवी	कव्ययोः	कविषु
8	हे कवि	हे कवी	हे कवयः

इकारान्तः स्त्रीलिङ्गः 'मति' शब्दः

1	मतिः	मती	मतयः
2	मतिम्	मती	मतीः

3	मत्या	मतिभ्याम्	मतिभिः
4	मतये, मत्ये	मतिभ्याम्	मतिभ्यः
5	मतेः, मत्याः	मतिभ्याम्	मतिभ्यः
6	मतेः, मत्याः	मत्योः	मतीनाम्
7	मतौ, मत्याम्	मत्योः	मतिषु
8	हे मते	हे मती	हे मतयः

ईकारान्तः स्त्रीलिङ्गः 'नदी' शब्दः

1	नदी	नद्यौ	नद्यः
2	नदीम्	नद्यौ	नदीः
3	नद्या	नदीभ्याम्	नदीभिः
4	नद्ये	नदीभ्याम्	नदीभ्यः
5	नद्याः	नदीभ्याम्	नदीभ्यः
6	नद्याः	नद्योः	नदीनाम्
7	नद्याम्	नद्योः	नदीषु
8	हे नदि	हे नद्यौ	हे नद्यः

उकारान्तः, स्त्रीलिङ्गः 'धेनु' शब्दः

धेनुः	धेनू	धेनवः
धेनुम्	धेनू	धेनूः

धेन्वा	धेनुभ्याम्	धेनुभिः
धेनवे, धेन्वं	धेनुभ्याम्	धेनुभ्यः
धेनोः, धेन्वाः	धेनुभ्याम्	धेनुभ्यः
धेनोः, धेन्वाः	धेन्वोः	धेनूनाम्
धेनौ, धेन्वाम्	धेन्वोः	धेनुषु
हे धेनो !	हे धेनू !	हे धेनवः !

ऊकारान्तः स्त्रीलिङ्गः 'वधू' शब्दः

वधूः	वध्वौ	वध्वः
वधूम्	वध्वौ	वधूः
वध्वा	वधूभ्याम्	वधूभिः
वध्वे	वधूभ्याम्	वधूभ्यः
वध्वाः	वधूभ्याम्	वधूभ्यः
वध्वाः	वध्वोः	वधूनाम्
वध्वाम्	वध्वोः	वधुषु
हे वधु !	हे वध्वौ !	हे वध्वः !

उकारान्तः पुल्लिङ्गः 'गुरु' शब्दः

1	गुरुः	गुरुः	गुरुवः
2	गुरुम्	गुरुः	गुरुम्

3	गुरुणा	गुरुभ्याम्	गुरुभिः
4	गुरवे	गुरुभ्याम्	गुरुभ्यः
5	गुरोः	गुरुभ्याम्	गुरुभ्यः
6	गुरोः	गुरवोः	गुरुणाम्
7	गुरौ	गुरवोः	गुरुषु
8	हे गुरो	हेगुरु	हे गुरुः

ऋकारान्तः पुल्लिङ्गः 'पितृ' शब्दः

1	पिता	पितरौ	पितरः
2	पितरम्	पितरौ	पितृन्
3	पित्रा	पितृभ्याम्	पितृभिः
4	पित्रे	पितृभ्याम्	पितृभ्यः
5	पितुः	पितृभ्याम्	पितृभ्यः
6	पितुः	पित्रोः	पितृणाम्
7	पितरि	पित्रोः	पितृषु
8	हे पितः	हे पितरौ	हे पितरः

अकारान्तः नपुंसकलिङ्गः 'फल' शब्दः

1	फलम्	फले	फलानि
2	फलम्	फले	फलानि

इदम् शब्दः पुल्लिङ्गः

अयम्	इमी	इमे
इयम्	इमौ	इमान्
अनेन	आभ्याम्	एभिः
अस्मै	आभ्याम्	एभ्यः
अस्मात्	आभ्याम्	एभ्यः
अस्य	अनयोः	एषाम्
अस्मिन्	अनयोः	एषु

इदम् शब्दः स्त्रीलिङ्गः

इयं	इमे	इमाः
इमाम्	इमे	इमाः
अनया	आभ्याम्	आभिः
अस्यै	आभ्याम्	आभ्यः
अस्याः	आभ्याम्	आभ्यः
आस्याः	अनयोः	आसाम्
अस्याम्	अनयोः	आसु

तत् शब्दः पुल्लिङ्गः

सः	तौ	ते
तम्	तौ	तान्
तेन	ताभ्याम्	तैः
तस्मै	ताभ्याम्	तेभ्यः
तस्मात्	ताभ्याम्	तेभ्यः
तस्य	तयोः	तेषाम्
तस्मिन्	तनयोः	तेषु

सा	ते	ताः
ताम्	ते	ताः
तथा	ताभ्याम्	ताभिः
तस्यै	ताभ्याम्	ताभ्यः
तस्याः	ताभ्याम्	ताभ्यः
तस्याः	तयोः	तासाम्
तस्याम्	तयोः	तासु

सर्वं Masculine

N	सर्वः	सर्वौ	सर्वे
Acc.	सर्वम्	सर्वौ	सर्वान्
Ins.	सर्वेण	सर्वाभ्याम्	सर्वैः
D.	सर्वस्मै	सर्वाभ्याम्	सर्वेभ्यः
Ab.	सर्वस्मात्	सर्वाभ्याम्	सर्वेभ्यः
G	सर्वस्य	सर्वयोः	सर्वेषाम्
L.	सर्वस्मिन्	सर्वयोः	सर्वेषु

सर्वं Feminine

N	सर्वा	सर्वे	सर्वाः
Acc.	सर्वाम्	सर्वे	सर्वाः
Ins.	सर्वया	सर्वाभ्याम्	सर्वाभिः
D.	सर्वस्यै	सर्वाभ्याम्	सर्वाभ्यः
Abl.	सर्वस्याः	सर्वाभ्याम्	सर्वाभ्यः
G	सर्वस्याः	सर्वयोः	सर्वासाम्
L.	सर्वस्याम्	सर्वयोः	सर्वासु

N	सर्वम्	सर्वे	सर्वाणि
Acc.	सर्वम्	सर्वे	सर्वाणि

From Instrumental onwards to be declined like Masculine.

I Give the other forms as indicated

भानु	पंचमी
शर्य	सप्तमी
शम्भु	चतुर्थी
अरि	तृतीया
अग्नि	पंचमी
मुनि	द्वितीया
नग	सप्तमी
गज	षष्ठी
वृक	तृतीया
उमा	पंचमी
भ्रातृ	चतुर्थी
पितृ	सप्तमी
सुषमा	सम्बोधन
नदी	पंचमी
अस्मद्	तीत
युष्मद्	पंचमी
रेखा	षष्ठी
जल	पंचमी

II Identify the following

साध्वोः उ ending Ablative and Genitive Dual

भानवः

पशूनाम्

गुरवे

हस्तस्य

रजन्याः

श्रीमत्याम्

नदीनाम्

मधुरम्

भारतस्य

काश्याम्

नद्याः

फलयोः

मम

तव

युष्माकम्

वयम्

अस्माकम्

III Identify the following

वध्वाम उ ending Locative Singular

कस्मै

यस्मात्

अस्मान्

मातरि

धेनोः

नदीषु

नद्याः

लतासु

मतिभिः

दात्रोः

फले

शानस्य

प्रकोपाय

युष्मान्

तापसानाम्

पशवः

अश्वमस्य

19-Sandhis

1. When a simple vowel short or long is followed by a similar vowel, the corresponding long vowel is substituted.

गण + अधिपः = गणाधिपः अ + अ = आ

घन + अर्जनम् = घनार्जनम् अ + अ = आ

तव + आगमनम् = तवागमनम् अ + आ = आ

देव + आलयः = देवालयः अ + आ = आ

मुनि + इन्द्रः = मुनीन्द्रः इ + इ = ई

भानु + उदयः = भानुदयः उ = उ = ऊ

मात + ऋणम् = मातृणम् ऋ = ऋ ॠ

- (2) When अ or आ is followed by ए, ऐ, ओ, औ the letter ऐ is substituted for the 1st two letters ए, ऐ and the letter औ is substituted for the two letters ओ, औ.

$$\begin{array}{lcl} \text{कृष्ण} + \text{एकत्वम्} & = & \text{कृष्णैकत्वम्} \\ \text{एकदा} + \text{एव} & = & \text{एकदैव} \end{array} \quad \left. \begin{array}{l} \text{अ} + \text{ए} \\ \text{आ} + \text{ए} \end{array} \right\} = \text{ऐ}$$

$$\text{देव} + \text{ऐश्वर्यम्} = \text{देवैश्वर्यम्} \quad \text{अ} + \text{ऐ} = \text{ऐ}$$

$$\begin{array}{lcl} \text{जल} + \text{ओघः} & = & \text{जलौघः} \\ \text{जन} + \text{ओघः} & = & \text{जनौघः} \end{array} \quad \left. \begin{array}{l} \text{अ} + \text{औ} \\ \text{आ} + \text{औ} \end{array} \right\} = \text{औ}$$

$$\text{भव} + \text{औषधम्} = \text{भवौषधम्} \quad \text{अ} + \text{औ} = \text{औ}$$

- (3) When the final अ or आ is followed by इ, उ or ऋ (short or long) the corresponding Guna of the letter is substituted for both (गुणसन्धि)

$$\text{देव} + \text{देवेन्द्रः} = \text{अ} + \text{इ} = \text{ऐ}$$

$$\text{यथा} + \text{इष्टम्} = \text{यथेष्टम्} \quad \text{आ} + \text{इ} = \text{ऐ}$$

$$\text{गङ्गा} + \text{उदकम्} = \text{गङ्गोदकम्} \quad \text{आ} + \text{उ} = \text{ओ}$$

$$\text{हित} + \text{उपदेशः} = \text{हितोपदेशः} \quad \text{अ} + \text{उ} = \text{ओ}$$

$$\text{ब्रह्म} + \text{ऋषिः} = \text{ब्रह्मर्षिः} \quad \text{अ} + \text{ऋ} = \text{अर्}$$

- (4) When इ, उ, or ऋ short or long is followed by a dissimilar vowel, य, व्, र or ल is substituted respectively (यणसन्धि)

$$\text{अधि} + \text{अयनम्} = \text{अध्ययनम्} \quad \text{इ} + \text{अ} = \text{य}$$

$$\text{दधि} + \text{आनय} = \text{दध्यानय} \quad \text{इ} + \text{आ} = \text{य}$$

$$\text{नदी} + \text{अत्र} = \text{नद्यत्र} \quad \text{ई} + \text{अ} = \text{य}$$

$$\text{मधु} + \text{आनय} = \text{मध्वानय} \quad \text{उ} + \text{आ} = \text{व}$$

$$\text{पितृ} + \text{आज्ञा} = \text{मित्राज्ञा} \quad \text{ऋ} + \text{आ} = \text{र}$$

- (5) When ए, ओ, ऐ and औ are followed by any vowel, they are changed to अय्, अव्, आय् and आव् respectively. (अयवायावादेशसन्धि)

$$\text{ने} + \text{अति} = \text{नयति} \quad \text{न} + \text{ए} + \text{अ} = \text{अय} + \text{अ}$$

$$\text{भो} + \text{अति} = \text{भवति} \quad \text{भ} + \text{अ} + \text{अ} = \text{अव} + \text{अ}$$

$$\text{गै} + \text{अकः} = \text{गायकः} \quad \text{ग} + \text{ऐ} + \text{अ} = \text{आय} + \text{अ}$$

$$\text{रात्रौ} + \text{आकाशे} = \text{रात्रावाकाशे} \quad \text{औ} + \text{आ} = \text{आव} + \text{आ}$$

$$\text{सखायौ} + \text{आस्ताम्} = \text{अव} + \text{आ}$$

$$\text{सखायावास्ताम्}$$

- (6) ए and ओ followed by अ the letter merges into the former. 'S' (अवग्रह) denotes the merging letter.

$$\text{हरे} + \text{अव} = \text{हरेऽव।}$$

$$\text{जने} + \text{अस्मिन्} = \text{जनेऽस्मिन्।}$$

$$\text{भूयो} + \text{अपि} = \text{भूयोऽपि।}$$

$$\text{प्रणतो} + \text{अस्मि} = \text{प्रणतोऽस्मि}$$

$$\text{रामो} + \text{अश्रम्} = \text{रामोऽश्रम्।}$$

$$\text{गुरो} + \text{अत्र} = \text{गुरोऽत्र।}$$

- (7) (a) Visarga (:) followed by च् छ् ढ् ढ् and त् थ् is changed to स्. This स् substituted for visarga is स् before त्, श् before च् and त् before ढ्.

विष्णुः + आता = विष्णुस्त्राता।

हरि + चरति = हरिश्चरति।

रामः + टीकते = रामष्टीकते।

रामः + स्मरति = रामस्स्मरति।

तपः + चरति = तपश्चरति।

(b) Visarga preceded by any vowel except अ or आ and followed by a vowel or soft consonant is changed ए.

लक्ष्मी + वसति = लक्ष्मीर्वसति।

हरिः + अस्ति = हरिरस्ति।

भानुः + उदेति = भानुरुदेति।

उच्चैः + वदति = उच्चैर्वदति।

(8) Consonants Sandhi

(Here a few words are given as examples. These are taken from the text).

1. त्वत् + शैशवम् = त्वच्छैशवम्

त + श = छ

2. उपनिषत् + अर्थम् = उपनिषदर्थम्

त् + अः = द्

3. षट् + एते = षडेति

ष्ट् + ए = डे

4. महत् + औषधम् = महदौषधम्

त् + औ = दौ

5. तत् + च = तच्च

त् + च

6. यत् + चापलम् = यच्चापलम्

त् + च

7. यत् + चक्षुषी = यच्चक्षुषी

8. यत् + नामस्मरण = यन्नामस्मरण

त् + न

EXERCISES

देव + असुरः = देवासुरः अ + अ = आ

पुस्तक + आलयः = पुस्तकालयः अ + आ = आ

विद्या + आलयः = विद्यालयः आ + आ = आ

रवि + इन्द्रः = रवीन्द्रः इ + इ = ई

नारी + ईश्वरः = नारीश्वरः ई + ई = ई

लघु + उपकारः = लघुपकारः उ + ऊ = ऊ

लघु + ऊर्मिः = लघूर्मिः उ + ऊ = ऊ

चमू + ऊर्मिः = चमूर्मिः ऊ + ऊ = ऊ

पितृ + ऋणम् = पितृणम् ऋ + ऋ = ऋ

Combine the following

तव + आयुः =

पत्र + आलयः =

मुनि + इन्द्रः =

भालु + उदयः =

साधु + उपवनम् =

राक्षी + इच्छति =

अद्य + अहम् =

प्रधान + आचार्यः =

साधु + उक्तम् =

अद्य + अपि =

परि + ईक्षा =

अद्याहम्

Split the following :

विद्यालयः = विद्या + आलयः

महाशयः =

गिरीशः =

सूक्तम् =

रजनीशः =

महार्णवः =

पञ्चालयः =

Split the following :

अथैव =

विप्रायैकम् =

भावोदायम् =

ममैव =

तण्डलौदनम् =

अत्रैकः =

चावाम् =

चामूल्यम् =

सेयम् =

दीर्घायुः =

कदाचित् + अपि = त् + अ = द कदाचिदपि

सुप् + अन्तः = प् + अ = ब सुबन्त

षट् + आयान्ति = ट् + आ = डा षडायाप्ति

वाक् + ईशः = क् + ई = गी वागीश

जगत् + अम्बा = त् + अ = द जगदम्बा

जगत् + ईश = त् + इ = दी जगदीश

दिक् + नाम = क् + ना = उना दिङ्नामः

जगत् + नायक = त् + ना = न्ना जगन्नायक

मानवेन्द्रः	=	
महेशोत्सवः	=	
रमेशः	=	
गङ्गोदकम्	=	
कृष्णैकत्वम्	=	कृष्ण एकत्वम् वृद्धि संधि
यथैतत्	-	
प्रत्यक्षम्	-	
मध्वरि	=	
भवत्वेवम्	-	
स्वास्थ्यालय	-	
पावकः	-	
महेन्द्रः	=	
वाचनालयः	=	

Combine the following

उत्तम	+	आशयः	=	
विद्यु	+	उदयः	=	
महा	+	अर्णवः	=	
सु	+	उत्सवः	=	
शू	+	उद्यमम्	=	
मानव	+	इन्द्रः	=	
गणेश	+	उत्सवः	=	

पीन	+	उदः	=	
यदि	+	अपि	=	
अति	+	आनन्दः	=	
लघु	+	आश्चर्यः	=	

Split the following

महार्णवः	=	
महाशयः	=	
रवीन्द्रः	=	
मानवेन्द्रः	=	
यमुनोर्मि	=	
मातृतणम्	=	
प्रत्येकम्	=	

Example :

पुस्तक	+	आलयः	=	पुस्तकालयः
शश	+	अङ्कः	=	शशाङ्कः
विद्या	+	आलयः	=	विद्यालयः
हरि	+	इन्द्रः	=	हरीन्द्रः
लक्ष्मी	+	ईशः	=	लक्ष्मीशः
लघु	+	उर्मि	=	लघूर्मि
पितृ	+	अरण्यम्	=	पितृणाम्

देव	+	इन्द्रः	=	देवेन्द्रः
उमा	+	ईशः	=	उमेशः
हित	+	उपदेशः	=	हितोपदेशः
गंगा	+	उदकम्	=	गंगोदकम्
प्रति	+	अक्षम्	=	प्रत्यक्षम्
मधु	+	अरिः	=	मध्वरिः
पितृ	+	आदेशः	=	पित्तादेशः

देव	+	इन्द्र	अ	+	इ	=	ए	=	देवेन्द्र
धन	+	ईश	अ	+	ई	=	ए	=	धनेश
महा	+	ईश	आ	+	ई	=	ए	=	महेश
हित	+	उपदेश	अ	+	उ	=	ओ	=	हितोपदेश
चन्द्र	+	उदय	अ	+	उ	=	ओ	=	चन्द्रोदय
महा	+	उपाध्याय	आ	+	उ	=	ओ	=	महोपाध्याय
सप्त	+	ऋषि	अ	+	ऋ	=	अर्	=	सप्तर्षि
महा	+	ऋषि	आ	+	ऋ	=	अर	=	महर्षि

Combine the following

पर	+	उपकारः	=	_____
धम	+	उपदेशः	=	_____
रमा	+	ईशः	=	_____
धन	+	ईशः	=	_____
महा	+	ईशः	=	_____
सूर्य	+	उदयः	=	_____
अष्ट	+	ऋषिः	=	_____

देव	+	ईशः	=	देवेशः
बाल	+	उद्यानम्	=	_____
देव	+	ऋषिः	=	_____
चन्द्र	+	उदयः	=	_____
यमुना	+	उदकम्	=	_____
वर्षा	+	ऋतुः	=	_____

Split the following :

दिनेशः	=	दिन	+	इशः
सूर्योदयः	=	_____		
महर्षिः	=	_____		
गंगोर्मिः	=	_____		
परमेश्वरः	=	_____		
ग्रीष्मर्तुः	=	_____		

एक	+	एकम्	अ	+	ए	=	ए	एकैकम्
सदा	+	एव	अ	+	ए	=	ए	सदैव
तथा	+	एव	आ	+	ए	=	ए	तथैव
महा	+	औषधम्	आ	+	ओ	=	औ	महौषध
विद्या	+	औषधम्	आ	+	ओ	=	औ	विद्यौषध

Combine the following

विश्वक्	+	अस्ति	=
विक	+	गज	=
भीमत्	+	आदेशः	=
जगत्	+	नाथः	=
तद्	+	नवीनतम	=
सन्	+	अच्युत	=
सगुण	+	इश्वर	=
शिव	+	छाया	=

सम्पूर्णः	+	चन्द्रः	=	:+च = श्च	सम्पूर्णश्चन्द्र
निः	+	वनोति	=	:+च = श्च	निश्चिनोति
राम	+	टीकते	=	:+ट = ष्ट	रामष्टोक्ते
इत	+	तावत	=	:+त = स्त	इतस्तावत
हरि	+	शेते	=	हरिः शेते	or हरिश्शेते
रामः	+	स्त्राता	=	रामः स्त्राता	or रामस्त्राता

Split up the following

सगुण्टकारः
नमस्कृत्य
क्षिप्रस्थूत्कारः
कृष्णश्शेते

तुषि	+	उपारय	=	इ + उ = य + उ	सुध्युपरय
यपि	+	अपि	=	इ + अ = य + अ	यद्यपि
ति	+	आह	=	इ + आ = य + आ	इत्याह
मधु	+	अरि	=	उ + अ = व + अ	मध्वरि
खलु	+	अहम्	=	उ + अ = व + अ	खल्वहम्

Split the following

गुर्वादौशः	=	_____
अन्वयः	=	_____
भवत्येकः	=	_____
प्रश्वाहा	=	_____
प्रत्येकः	=	_____
पित्राहा	=	_____
इन्यत्र	=	_____
इत्याह	=	_____
घात्रंक्षः	=	_____
मात्रुपदेशः	=	_____

कवे	+	आगच्छ	(ए+आ=अय्+आ) कव्यागच्छ
हरे	+	ए	(ए+ए=अय्+ए) हरये
ने	+	अनम्	(ए+अ=अय्+अ) नयनम्
विद्यार्थे	+	आगच्छति	(ऐ+आ=आय्+आ) विद्यायागच्छति
साधो	+	उपदिश	(ओ+उ=अय्+उ) साधवुपदिश
पाँ	+	अकः	(औ+अ=आय्+अ) पावकः

Combine the following ;

पी	+	अकः	=	_____
नौ	+	आकः	=	_____
रात्रौ	+	आकाशे	=	_____
बालौ	+	इच्छतः	=	_____
गं	+	अकः	=	_____
गंगा	+	उदकम्	=	_____
गण	+	ईशः	=	_____
मातृ	+	ए	=	_____
न	+	इदम्	=	_____
अस	+	एकः	=	_____